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\$43,255 PAID FOR 83 AMERICAN PICTURES

Scenes - 2-15-17

Martin's "Low Tide—Honfleur"
Brings Top Price, \$3,000, at
Dr. Humphreys Sale.

A WYANT BRINGS \$2,600

\$1,450 for Ranger's "A Classic—
Mason's Island," at Auction of
National Academicians' Work.

Returns of \$43,255 were brought last night for eighty-three pictures, the first half of the collection of the work of American painters, the property of Dr. Alexander C. Humphreys, President of Stevens Institute, selling under the auspices of the American Art Association at the Hotel Plaza. "Low Tide—Honfleur," by Homer D. Martin, brought the highest price, going to William Macbeth for \$3,000. "A Gray Day," by Alexander H. Wyant, went to John Levy for \$2,600. Henry W. Ranger's "A Classic—Mason's Island" brought \$1,450, going to W. T. Cresmer.

The collection of Dr. Humphreys is a notable one, the artists being almost without exception National Academicians. The rear and one side of the Grand Ballroom of the Plaza was arranged in boxes. There was a good audience present. Thomas E. Kirby was in charge of the sale.

The Pictures and Prices.

Following is a list of the pictures bringing \$250 and over:

1—Good Night—Henry Mosler; Bernet, agent.....	\$325
2—The Quiet Hour—Frederick Ballard Williams; E. C. O'Reilly.....	240
3—Market-Place, Yvetot, Normandy—Stephen Parrish; Wm. Macbeth.....	240
4—A Young Boy—Childe Hassam; William Macbeth.....	270
5—Byblis—Louis Loeb; W. C. Hardcastle.....	475
6—Early Autumn—J. Francis Murphy; Henry Reinhardt & Son.....	1,000
7—In the Season at Rehoboth—Thomas Eakins; J. D. McMillen.....	650
10—Passing of the Wave, (panel)—Henry Golden Dearth; Vose Galleries.....	450
11—Across the Park—Childe Hassam; William Macbeth.....	320
12—The End of the Road, (water color)—Horatio Walker; Bernet, agent.....	600
13—The Lighthouse—Carlton T. Chapman; K. G. Loughlin.....	250
14—The Storm—Carlton Wiggins; Seaman, agent.....	300
16—Sunset on the Moraine—Charles Harold Davis; W. T. Cresmer.....	425
17—Solitude—R. Swain Gifford; W. A. Schlesinger.....	250
18—A Gray Day—Alexander H. Wyant; John Levy.....	2,600
19—Gray Weather—Henry Golden Dearth; Mrs. C. J. Blair.....	350
20—Low Tide; Honfleur—Homer D. Martin; William Macbeth.....	3,000
21—A Killarney—Alexander H. Wyant; W. Harcourt.....	500
22—The Quarry—Julian Rix; John J. Gowney.....	340
25—Head of a Spanish Girl—William Morris Hunt; William Macbeth.....	1,100
26—In Mid Ocean—Frank Knox Morton Rehn; Lorenz, agent.....	275
27—County Kerry—Ireland—Alexander H. Wyant; William Hardcastle.....	1,275
28—Valley of the Passaic—Frederick Ballard Williams; C. A. Black.....	320
29—A Village by the Sea—Worthington Whiteledge; Bernet, agent.....	400
30—At East Gloucester—George H. Snülle; L. Holbrook.....	260
32—Brittany Coast—Henry Golden Dearth; Bernet, agent.....	450
34—Sling Meadows—Julian Rix; F. L. Montague.....	330
35—On the Marshes—Holland—William Henry Howe; Edgar Marston.....	340
37—Arab Camp—Outside the Walls—William Sartain; Seaman, agent.....	300
38—A Surf—Phantom—Frederick Church; L. Holbrook.....	250
39—Marino—Francis Knox Morton Rehn; W. T. Cresmer.....	250
40—On the Avenue in Winter—Childe Hassam; William Macbeth.....	775
42—Anemone Pool—Henry Golden Dearth; W. T. Cresmer.....	375

43—Summer Clouds—Charles Harold Davis; W. A. Schlesinger.....	375
44—In the Cool of the Evening—George Inness, Jr.; William Hardcastle.....	625
45—Spring—East Lynne—Henry Ward Ranger; Bernet, agent.....	700
46—The Cloud—William Sartain; William Macbeth.....	220
47—Old Mexico—William Morris Hunt; William Macbeth.....	425
48—Edge of the Wood—Julian Rix; Captain M. McMillin.....	450
50—A Venetian Fiesta—Thomas Moran; John Levy.....	1,600
51—Valley of the Somme—Henry Ward Ranger; M. Blackman.....	1,100
52—Young Vagabonds—William Henry Howe; B. S. Marston.....	410
54—Off New London—Reynolds Beal; L. F. Straus.....	260
55—Near Orange, New Jersey—H. Bolton Jones; M. Blackman.....	475
56—An Arab School in Algiers—William Sartain; Mrs. Macbeth.....	400
57—The Mountain of Lone (Arabian Nights)—Thomas Moran; McDonough Gallery.....	700
58—Off the Grand Banks, (water color)—Edward H. Potthast; Mrs. Macbeth.....	325
60—The Drama of the Mountain Tops—Elliot Daingerfield; Henry Reinhardt.....	500
61—The Passing Shower—Arthur Parton; J. N. McCarthy.....	350
62—The Village Carpenter—Edward H. Potthast; Bernet, agent.....	625
64—In the Teton Range—Idaho—Thomas Moran; Seaman, agent.....	1,275
65—Nocturne—Moonrise with Sheep; Louis Paul Dessar; Seaman, agent.....	950
66—Cloud and Sea—Porto Rico—Henry Ward Ranger; G. T. Frendengast.....	375
68—Through the Beeches—Henry Golden Dearth; Mrs. C. J. Blair.....	325
69—Peaceful Moonlight Reigns—Henry Ward Ranger; M. Knoedler & Co.....	600
70—The Incoming Tide—Paul Dougherty; Vose Gallery.....	560
71—The Rainy Evening—Louis Paul Dessar; Vose Gallery.....	535
72—The Dunes, Holland—George Hitchcock; E. T. Springer.....	250
73—A Breezy Day, Early Autumn—Walter Elmer Schofield; Henry Schultheis.....	275
74—Bastily Storm—Boar's Head—Paul Dougherty; C. A. Black.....	975
76—A Classic—Mason's Island—Henry Ward Ranger; W. T. Cresmer.....	1,450
77—Sunset—Mists and Shadow—Elliot Daingerfield; Henry Reinhardt.....	900
79—Dead Trees—Elliot Daingerfield; Henry Reinhardt.....	375
80—Autumn Twilight—Leonard Ochtmann; J. N. McCarthy.....	400
81—A Murky Evening—Ben Foster; Mrs. Frederick C. Brown.....	280
82—Cornwall Rocks—Paul Dougherty; Henry Schultheis.....	875
83—Twilight at Sea—Henry Bayley Snell; William Macbeth.....	650

The sale will be concluded at the Plaza this evening.

AMERICAN PICTURES BRING RECORD PRICES

Scenes - 2-16-17

\$15,600 Paid for George Fuller's
"Girl and Turkeys" at Dr.
Humphreys Sale.

77. PAINTINGS, \$143,050

Average of \$1,122 a Picture the
Highest for One Sale—Winslow
Homer Water Color, \$3,700.

Seventy-seven pictures by great American artists from the collection of Dr. Alexander C. Humphreys, President of Stevens Institute, sold last night by Thomas E. Kirby of the American Art Association at the Hotel Plaza brought \$143,050. It was the greatest one-night sale of the pictures of American artists that has ever been held. It was a night of smashing records. There was applause for picture after picture as sale records were broken, one after the other.

"Girl and Turkeys," by George Fuller, Assistant National Academician, one of the last pictures of the sale, brought the highest price of the even-

ing, going to the Vose Gallery of Boston, R. C. & N. M. Vose, for \$15,600. George Fuller was a Boston man, and his picture has gone back to his old home. It is one of the last pictures painted by the artist in 1884, the year of his death. The highest sale record of a Fuller until last evening was that of a "Romany Girl," \$10,500, paid at the Williams sale in 1915. The picture is now in the Frick Galleries in this city.

The average selling price of the seventy-seven pictures was \$1,122, the highest one sale average. Of the averages in other big sales that in the Thomas B. Clarke sale in 1890 was \$634 a picture; in the W. T. Evans sale in 1900 the average was \$600 a picture, and in the Evans sale in 1913, \$700 a picture.

Of the artists the sale prices of whose pictures broke records there were J. Francis Murphy, Theodore Robinson, Wynant, Twachtman, Ranger, Desser, Robert C. Miner, in the size of his picture, 16 by 21 inches, and bringing \$1,300; Dougherty, William Morris Hunt, and Winslow Homer for a water color, his "A record price for a water color," his "A Voice from the Cliffs" going to M. Knoedler & Co. for \$3,700.

The big record breaker, the Fuller, is a well-known picture. It is illustrated in the memorial volume of Mr. Fuller's work. It was purchased by Dr. Humphreys of William Macbeth in New York in April, 1904. Mr. Macbeth bought the picture from Williams & Everett of Boston as agents for the owner, a Mr. Jewett of Brookline, Mass.

"Girl and Turkeys" is a picture 30 inches high by 30 long. It shows the foreground of a meadow, with a border of woods on the left, and a hut. Near the middle of the picture is the figure of a girl, her arms gently extended, driving a flock of turkeys. There is a sky of gray clouds. It is a picture of soft tones, with the characteristic handling of the artistic and the distinctive qualities in color.

The Pictures and Prices.

Following is a list of the pictures sold, with the names of artists, prices, and purchasers.

84—Indian Hunter—Ralph Albert Blakelock; Vose Gallery.....	100
85—The Wayfarer—Ralph Albert Blakelock; S. P. Rothchild.....	260
86—Lighthouse—Honfleur—Homer D. Martin Vose Gallery.....	875
87—The Woods—J. Francis Murphy; Arthur H. Hahlo.....	825
88—Sunset—J. Francis Murphy; Arthur H. Hahlo & Co.....	675
89—Twilight, (panel)—Albert Pankham Ryder; C. C. Rumsey.....	600
90—Leeds, New York—George Inness; Henry Reinhardt.....	525
91—The River—J. Francis Murphy; Arthur H. Hahlo.....	1,075
92—Boy with a Green Cap—George De Forest Brush; M. Knoedler & Co.....	550
93—Shearing the Donkey—George Fuller; Knoedler & Co.....	650
94—Moonrise, October, (panel)—Dwight William Tryon; H. Schultheis.....	450
95—Ruby Strong; Normandy—Homer D. Martin; Knoedler & Co.....	550
96—Moonlit Pond; Honfleur—Homer D. Martin; William Macbeth.....	1,300
97—Evening; Early Autumn—Alexander H. Wyant; John Levy.....	1,775
98—October Afternoon—J. Francis Murphy; John Levy.....	2,000
99—Girl's Head—George De Forest Brush; Knoedler & Co.....	1,000
100—The Dunes, (water color)—Homer D. Martin; Knoedler & Co.....	300
101—The Emerald Pool, (panel)—Henry Golden Dearth; William Macbeth.....	275
102—A Wreck Near Gloucester, (water color)—Winslow Homer, N. A.; Knoedler & Co.....	1,000
103—The Thatched Cottage—Theodore Robinson; S. A. Fatman.....	325
104—Changing Maples—J. Francis Murphy; Knoedler & Co.....	1,200
105—Near Bay Ridge—William Merritt Chase; E. A. Miel & Sons.....	175
106—The Old Sand Road—Alexander H. Wyant; Henry Schultheis.....	700
107—Indian Summer—Homer D. Martin; Captain M. McMillin.....	900
108—Early Autumn—Robert C. Miner; Captain M. McMillin.....	1,300
109—A Brook in the Hills—Alexander H. Wyant; J. Hastings.....	5,200
110—Halcyon Days—Frederick Ballard Williams; Seaman, agent.....	400
111—The Three-master (panel)—Henry Golden Dearth; Knoedler.....	600
112—Springtime in the Catskills—J. Francis Murphy; Knoedler.....	2,000
113—Early Evening—Ralph Albert Blakelock; Bernet, agent.....	4,850

114—Trachtman's House—Theodore Rob-	
inson; Bernet, agent.....	1,000
115—Perils of the Sea (water color)—	
Winslow Homer; Knoedler.....	1,500
116—Bridle Path—Tahiti (water color)—	
John La Farge; Edw. D. Betteus.....	1,300
117—Sailing Out of Gloucester Harbor—	
Winslow Homer, water color; Knoed-	
ler & Co.....	1,000
118—Venice—Moonlight—William Gedney	
Bunce, panel; S. W. Edwards.....	425
119—Approach to the Old Farm—J.	
Francis Murphy; Macbeth Gallery.....	5,000
120—A Gray Day, Boulogne-sur-Mer—	
Henry Golden Dearth; E. G. O'Reilly.....	400
121—Gathering Plums—Theodore Robin-	
son; Knoedler.....	300
122—Moonlight—Louis Paul Dessar; H.	
Schultheis.....	575
123—Autumn on the Susquehanna—	
Homer D. Martin; Seaman, agent.....	3,300
124—Nightfall—Alexander H. Wyant;	
John Levy.....	2,300
125—Ideal Head—George Fuller; Knoed-	
ler.....	3,000
126—Across the Fields—November—	
Dwight William Tryon, panel; Seaman	
Dougherty; W. J. L. Adams.....	1,800
127—Evening After the Rain—Paul	
Dougherty; W. J. L. Adams.....	525
128—Near Montclair; George Inness;	
Mrs. J. Morris Miller.....	775
129—The Turkey Buzzard—Winslow	
Homer, water color; Vose Gallery.....	2,200
130—Golden Evening—Noank Harbor—	
Henry Ward Ranger; F. Cheever.....	650
131—Northern Lake, New Brunswick,	
Canada—Julian Rix; C. Spencer.....	725
132—The Frozen Brook—John Henry	
Twachtman; William Macbeth.....	3,000
133—A Voice from the Cliffs—Winslow	
Homer, water color; Knoedler.....	3,700
134—Gold and Gloom—Paul Dougherty;	
Bernet, agent.....	1,125
135—Returning from Pasture—Milton—	
George Inness, panel; Holland Gal-	
ery.....	3,600
136—The Dawn—Alexander H. Wyant;	
Henry Reinhardt.....	3,900
137—Afterglow—October—J. Francis	
Murphy; Knoedler & Co.....	3,500
138—Clearing Pines—Henry Ward	
Ranger; Henry Schultheis.....	800
139—Hauling the Winter's Wood—Louis	
Paul Dessar; Mrs. J. Morris Miller.....	2,100
140—The Awakening of Spring—Charles	
Harold Davis; W. C. Thompson.....	450
141—Cloud and Sunshine; Near an Old	
Quarry, New England—Henry Ward	
Ranger; Harrison Becker.....	1,000
142—Rapids in the Yellowstone—John	
Henry Twachtman; Macbeth Gallery.....	4,100
143—Girl Feeding Turkeys—Horatio	
Walker; Knoedler & Co.....	3,000
144—Keene Valley—Alexander H. Wy-	
ant; Henry Reinhardt.....	7,500
145—Changing Pasture, October—Louis	
Paul Dessar; Captain M. McMillin.....	2,900
146—On the Sainte-Croix River, Can-	
ada—George Inness, Jr.; C. D. Stand-	
ish.....	525
147—Becky Cole's Hill—Henry Ward	
Ranger; Bernet, agent.....	2,700
148—The Forest of Latmos—Elliott	
Dalingerfield; E. Bligh.....	1,500
149—Back Head, Montserrat Island—	
Paul Dougherty; William Macbeth.....	600
150—The Brook—Henry Golden Dearth;	
Mrs. Chauncey I. Blair.....	375
151—The Last of Spring—Henry Ward	
Ranger; Henry Schultheis.....	1,150
152—The Wave and the Cloud—Paul	
Dougherty; Rudert, agent.....	1,125
153—Moonrise—A Canadian Pastoral—	
Horatio Walker; Knoedler & Co.....	3,300
154—Sentinel Rock—Henry Ward Ranger;	
C. Spencer.....	1,175
155—Sunset—Venice—William Gedney	
Bunce; C. Spencer.....	1,250
156—Sawbank and Willows, Magnolia,	

Massachusetts—William Morris Hunt;	
Bernet, agent.....	3,200
157—Saracac Lake—Homer D. Martin;	
William Macbeth.....	3,000
158—A Britany Church—Henry Golden	
Dearth; Vose Gallery.....	700
159—Girls and Turkeys—George Fuller;	
Vose Gallery.....	15,600
160—An Aisle of the Sea—Paul Dough-	
erty; Mrs. F. C. Brown.....	2,150
161—A Lake in the Sierras—Arthur B.	
Davies; William Macbeth.....	1,325
162—September Gale, Noank Harbor—	
Henry Ward Ranger; Henry Schul-	
theis.....	775
163—Love Among the Ruins—Henry	
Golden Dearth; T. Prendergast.....	550
164—Mountain, Shewee—Elliott Dal-	
ingerfield; Henry Reinhardt.....	575
165—Sunny Afternoon, Pompton Valley;	
W. F. Whitney.....	1,250
166—A Memory—Ben Foster; Dr. F.	
Whitney.....	650

The sale was concluded, the grand total for the 186 pictures being \$187,305.

MARTIN CANVAS SOLD FOR \$3,000

Tribune 2-15-17.
Other American Paintings
Bring High Prices at
Hotel Plaza Sale

FIRST SESSION'S
YIELD IS \$43,255

Wyant's "A Gray Day" and
Moran's "Fiesta" Go to
John Levy

There was brisk bidding last night at the Hotel Plaza at the first session of the sale by the American Art Association of the collection of paintings by American artists made by Dr. Alexander C. Humphreys, president of Stevens Institute. The eighty-three pictures sold yielded \$43,255.

"Low Tide—Honfleur," one of Homer Martin's canvases, was sold to William Macbeth for \$3,000. The painting, which shows a sandy beach in the foreground, with a thatched hut near the middle of the picture, was sold to Dr. Humphreys by last night's purchaser in 1907. Mr. Macbeth bought the picture from Mrs. Agnes Farley in Paris. It was presented to her by Homer Martin shortly after it was painted.

The next best price was \$2,600, paid by John Levy, for a Wyant, entitled "A Gray Day," one of his pastoral scenes. The same buyer gave \$1,600 for "A Venetian Fiesta," a canvas by Moran. W. T. Cresmer's bid of \$1,450 purchased one of Ranger's canvases, "A Classic—Mason's Island," and M. Blackman gave \$1,100 for another Ranger, entitled "Valley of the Somme."

Following is a list of the paintings that brought \$400 or over, with the title, the artist, the buyer and the price in that order:

"Byblis," Loeb; W. C. Hardcastle.....	\$475
"Early Autumn," Murphy; H. Reinhardt & Son.....	1,000
"Professionals at Rehearsal," Bakins; J. D. McIlhenny.....	650
"Passing of the Wave," Dearth; Vose Gallery.....	450
"The End of the Day," Walker; O. Bernet (agent).....	400
"Sunset on the Moor," Davis; W. T. Cresmer.....	400
"A Gray Day," Wyant; John Levy.....	2,600
"Low Tide—Honfleur," Martin; Macbeth.....	3,000
"Killarney," Wyant; W. Hardcastle.....	500
"Head of a Spanish Girl," Hunt; W. Macbeth.....	1,000
"County Kerry, Ireland," Wyant; W. Hardcastle.....	1,275
"A Village by the Sea," Whitredge; O. Bernet (agent).....	400
"Britany Coast," Dearth; O. Bernet (agent).....	450
"On the Avenue in Winter," Hassan; M. Macbeth.....	775
"In the Cool of the Evening," Inness, Jr.; W. Hardcastle.....	625
"Spring—East Lyme," Ranger; O. Bernet (agent).....	700
"Old Mexico," Hunt; W. Macbeth.....	425
"Edges of the Wood," Rix; Captain M. McMillan.....	450
"A Venetian Fiesta," Moran; John Levy.....	1,600
"Valley of the Somme," Ranger; M. Blackman.....	1,100
"Young Yagabonda," Howe; E. S. Marston.....	410
"Near Orange, New Jersey," Jones; M. Blackman.....	475
"An Arab School in Algiers," Sartain; W. Macbeth.....	400
"The Mountain of the Arabians (Arabian Nights)," Moran; McDonough Gallery.....	700
"The Drama of the Mountain Tops," Dalingerfield; Henry Reinhardt.....	500
"The Village Carpenter," Pothast; O. Bernet (agent).....	525
"In the Teton Range—Idaho," Moran; W. W. Seaman.....	1,275
"Nocturne—Moonrise with Sheep," Dessar; W. W. Seaman.....	850

HUMPHREYS SALE BREAKS RECORD

Pictures at Plaza Bring an
Average of \$1,122, New
High Mark

Tribune 2-15-17
A GEORGE FULLER
FETCHES \$15,600

Collection in Two Nights
Is Auctioned Off
for \$186,305

The final session of the sale of the Humphrey paintings by the American Art Association at the Plaza last night was a recordbreaker in several respects. In addition to yielding, according to Mr. Thomas E. Kirby—who knows—the highest average prices ever obtained at an auction sale of pictures by American artists in this city, individual records of the sale of paintings by no less than eight artists were broken.

The new records established were for canvases by Fuller, Wyant, Murphy, Homer, Dessar, Robinson, Dougherty and Minor. The total for the evening was \$143,050, the average for each picture, \$1,122. The highest previous average was \$700, at the W. T. Evans sale in 1913. The total of the entire sale of two nights was \$186,305.

George Fuller's "Girl and Turkeys," painted in 1834, the year he died, brought \$15,600, the highest price by many thousands of dollars ever paid at auction for a painting by this artist. Liberal applause greeted this canvas, which, Mr. Kirby told the audience, was the most important Fuller he had ever offered.

The first bid was \$5,000. The figures rose by thousand-dollar leaps to \$13,000 in two minutes. A minute later the picture was sold to R. C. & N. M. Vose, of Boston.

When the stage curtain was drawn revealing Wyant's "Keene Valley" there was more applause. The picture was purchased by Dr. Humphreys from Mrs. A. H. Wyant, widow of the artist. After some keen competition it was knocked down for \$7,500 to Henry Reinhardt.

Another Wyant, "A Brook in the Catskills," brought \$5,200. It was bought by J. Hastings. W. Macbeth gave \$5,000 for a canvas by Murphy—

"Cloud and Sea—Porto Rico," Ranger; G. T. Prendergast.....	775
"Peaceful Moonlight Reigns," Ranger; M. Knoedler.....	600
"The Incoming Tide," Dougherty; Vose Gallery.....	550
"The Return—Evening," Dessar; Vose Gallery.....	535
"Fasterly Storm—Boat's Head," Dougherty; C. A. Black.....	975
"A Classic—Mason's Island," Ranger; W. T. Cresmer.....	1,450
"Sunset—Mists and Shadows," Dalingerfield; Henry Reinhardt.....	990
"Autumn Twilight," Ochtman; J. N. McCarty.....	400
"Cornwall Rocks," Dougherty; Henry Schultheis.....	875
"Twilight at Sea," Snell; W. Macbeth.....	650

"Approach to the Old Farm." There was keen competition for "A Voice from the Cliffs," called one of the most celebrated of Winslow Homer's figure pictures. It was painted in the early eighties, and shows a group of three fisher girls, with their baskets and nets. It was sold to the Knoedlers for \$3,700.

The six Wyant pictures sold brought \$21,375; the three Fullers, \$19,250; the eight by Murphy, \$16,325, and the five by Homer \$9,400.

Following is a list of the paintings, with the title, the artist, the buyer and the price, in that order:

"Indian Hunter," Blakelock; Vose.....	190
"The Wayfarers," Blakelock; S. F. Rothschild.....	260
"Lighthouse—Honfleur," Martin; Vose Galleries.....	875
"The Woods," Murphy; A. H. Hablo & Co. (agent).....	625
"Twilight," Ryder; C. C. Buncey.....	675
"Tides, New York," Inness; H. Reinhardt's Son.....	690
"River," Murphy; A. Hablo.....	525
"Boy with a Gun," C. C. Buncey.....	1,075
"M. Knoedler & Co., De Forest Brush; "Clearing the Donkey," Fuller; M. Knoedler.....	570
"Moons—October," Tryon; H. Schultheis.....	650
"Rutty Strong—November," Martin; M. Knoedler.....	550
"Moonlit Pond—Honfleur," Martin; W. Macbeth.....	1,300
"Evening—Early Autumn," Wyant; John Levy.....	1,775
"October Afternoon," Murphy; John Levy.....	1,000
"Girl's Head," De Forest Brush; M. Knoedler.....	1,060
"The Dunes," Martin; M. Knoedler.....	500
"The Emerald Pool," Deearth; W. Macbeth.....	275
"A Wreck Near Gloucester," Homer; M. Knoedler.....	1,000
"The Thatched Cottage," Robinson; S. A. Feltman.....	325
"Changing Maples," Murphy; M. Knoedler.....	1,200
"Near Bay Ridge," Chase; G. A. Milch & Sons.....	175
"Sa Sa Road," Wyant; H. Schultheis.....	700
"Turan Summer," Martin; Captain M. McMillan.....	900
"Early Autumn," Minor; Captain M. McMillan.....	1,300
"A Brook in the Catskills," Wyant; J. Hartman.....	5,200
"Hallowe'en Daisies," Williams; W. W. Seaman (agent).....	400
"The Sacred Land," Martin; M. Knoedler.....	650
"Springtime in the Catskills," Murphy; M. Knoedler.....	2,000
"Early Evening," Deearth; O. Bernet (agent).....	4,850
"Tweedman's House," Robinson; O. Bernet (agent).....	1,000
"Berils of the Sea," Homer; M. Knoedler.....	1,500
"Bridges," Fack—Hablo, La Farge; E. D. Stevens.....	1,300
"Sailing Out of Gloucester Harbor," Homer; M. Knoedler.....	1,000
"Moonlight," Buncey; G. W. Edwards.....	425
"Approach to the Old Farm," Murphy; W. Macbeth.....	5,000
"A Gray Day, Boulogne-sur-Mer," Deearth; E. G. O'Reilly.....	400
"Gathering Place," Wyant; M. Knoedler.....	300
"Moonlight," Dessart; H. Schultheis.....	575
"Autumn on the Susquehanna," Martin; W. W. Seaman (agent).....	3,300
"Ideal Home," Fuller; M. Knoedler.....	2,300
"A loss the Fields—November," Tryon; W. W. Seaman (agent).....	3,900
"Drening After the Rain," Dougherty; W. J. Adams.....	1,800
"Near Montclair," Inness; Mrs. J. M. Miller.....	525
"The Turkey Buzzard," Homer; Vose Galleries.....	1,075
"Golden Evening; Noank Harbor," Ranger; F. Choever.....	2,200
"Northern Lake, New Brunswick, Canada," Rex G. Stamp.....	670
"The Frozen Brook," Tweedman; W. Macbeth.....	1,025
"A Voice from the Cliffs," Homer; M. Knoedler.....	3,000
"Gold and Gloom," Dougherty; O. Bernet (agent).....	3,700
"Returning from Pasture—Milton," Inness; Holland Galleries.....	1,125
"The Dawn," Wyant; H. Reinhardt.....	3,600
"Afterglow—October," Murphy; M. Knoedler.....	3,300
"Clearing Fires," Ranger; H. Schultheis.....	800
"Hearing the Winter's Wood," Dessart; Mrs. J. M. Miller.....	2,100
"The Awakening of Spring," Davis; W. C. Thompson.....	450
"Court and Sunshine, Near an Old Quarry," England; Ranger; Harrison Decker.....	1,000
"Rapid Run, the Yellow-bellied," Tweedman; W. Macbeth.....	4,100
"Girl Feeding Turkeys," Walker; M. Knoedler.....	3,000
"Keene Valley," Wyant; H. Reinhardt.....	7,500
"Changing Pasture—October," Dessart; Captain M. McMillan.....	2,900
"On the Sainte Croix River, Canada," Inness; E. G. O'Reilly.....	525
"Rocky Cole's Hill," Ranger; O. Bernet (agent).....	2,100
"In the Forest of Laticus," Daingerfield; E. Blacman.....	1,500
"Race Head, Monhegan Island," Dougherty; W. Macbeth.....	600
"The Brook," Deearth; Mrs. Chauncey J. Blair.....	375
"The Last of Spring," Ranger; H. Schultheis.....	1,150
"The Wave and the Cloud," Dougherty; A. Runt (agent).....	1,125
"Moonrise—A Canadian Pastoral," Walker; M. Knoedler.....	3,300
"Sentinel Rock," Ranger; G. Spencer.....	1,175
"Sunset—Vernon," Buncey; G. Spencer.....	1,250
"Red Back and Yellow-bellied," Magolia, Mass.; Hunt; O. Bernet.....	3,200

"Saratoga Lake," Martin; W. Macbeth.....	3,000
"A Britany Church," Deearth; Vose Galleries.....	700
"Girl and Turkeys," Fuller; Vose Galleries.....	15,800
"An Aisle of the Sea," Dougherty; Mrs. E. C. Brown.....	2,150
"A Lake in the Sierras," Davies; W. Macbeth.....	1,535
"September Gale; Noank Harbor," Ranger; H. Schultheis.....	775
"Love Among the Ruins," Deearth; T. Freeman.....	550
"Mountain Showers," Daingerfield; H. Reinhardt.....	875
"Sunny Afternoon, Pompton Valley," Rix; Dr. F. Whitney.....	1,250
"A Memory," Foster; Dr. F. Whitney.....	630

MARTIN LEADS AT HUMPHREYS SALE

Sum - 2-15-17

Artist's "Low Tide—Honfleur" Goes to William Macbeth for \$3,000.

\$2,600 PAID FOR WYANT

Ranger's "Mason's Island" Fetches \$1,450—A Moran Brings \$1,275.

The sale of Dr. Alexander C. Humphreys's collection of American pictures was begun last night by the American Art Association in the ballroom of the Plaza Hotel before a large audience that included many well known artists.

Sales of American art have peculiar and powerful attractions for the local painters and dealers, who scrutinize the results with close attention. The chief of Dr. Humphreys's pictures have been reserved for the second session, which occurs to-night and in which some new records, it is hoped, will be established.

Last night the honors of the occasion, from the financial point of view, went to pictures by Homer Martin and Alexander Wyant. Martin's "Low Tide—Honfleur" sold to William Macbeth for \$3,000, the leading price, and Wyant's "Gray Day" went to John Levy for \$2,600. Henry W. Ranger's "Mason's Island" sold to W. T. Cressman for \$1,450, and "In the Teton Range," by Thomas Moran, brought \$1,275, the buyer being represented by W. W. Seaman, agent.

The total for the eighty-three pictures in last night's sale was \$43,255. The list of the pictures that brought \$250 or more, with titles and buyers, follows:

1—Henry Mosler, "Good-night," O. Bernet, agent.....	\$325
2—F. B. Williams, "The Quiet Hour," E. G. O'Reilly.....	240
3—Stephen Parrish, "Market-place, Yvetot, Normandy," William Macbeth.....	270
4—Child Hassam, "Messenger Boy," W. Macbeth.....	380
5—Louis Loeb, "Byblis," W. C. Hardcastle.....	475
6—J. Francis Murphy, "Early Autumn," Henry Reinhardt & Son.....	1,000
7—Thomas Eakins, "Professionals at Rehearsal," J. D. McIlhenny.....	650
10—H. G. Deearth, "Passing of the Wave," Vose Gallery.....	450
11—Child Hassam, "Across the Park," William Macbeth.....	325
12—Horatio Walker, "The End of the Day," O. Bernet, agent.....	600
13—Carlton T. Chapman, "The Light-house," E. G. Loassin.....	250
14—Carlton Wiggins, "The Storm," W. W. Seaman, agent.....	300
16—C. H. Davis, "Sunset on the Moor," W. T. Cressman.....	425
17—R. Swain Gifford, "Solitude," William A. Schlesinger.....	250
18—Alexander H. Wyant, "A Gray Day," John Levy.....	2,600
19—H. G. Deearth, "Gray Weather," Mrs. C. J. Blair.....	350
20—Homer D. Martin, "Low Tide—Honfleur," William Macbeth.....	3,000

21—Alexander H. Wyant, "Kil-larney," William Hardcastle.....	500
23—Julian Rix, "The Quarry," John J. Gowney.....	340
25—William Morris Hunt, "Head of Spanish Girl," William Macbeth.....	1,100
26—Frank K. M. Rehn, "In Mid-ocean," R. H. Lorenz, agent.....	275
27—Alexander H. Wyant, "County Kerry, Ireland," William Hardcastle.....	1,275
28—F. B. Williams, "Valley of the Passaic," B. C. Blair.....	320
29—Worthington Whittredge, "A Village by the Sea," O. Bernet, agent.....	400
30—George H. Smillie, "At East Gloucester," L. Holbrook.....	260
32—H. G. Deearth, "Brittany Coast," O. Bernet, agent.....	450
34—Julian Rix, "Singac Meadows," F. L. Montague.....	330
35—William H. Howe, "On the Marshes—Holland," Edgar Marsten.....	340
37—William Sartain, "The Camp Outside the Walls," W. W. Seaman, agent.....	300
38—Frederick S. Church, "A Surf Phantom," L. Holbrook.....	250
39—F. K. M. Rehn, "Marine," W. T. Cressman.....	250
40—Child Hassam, "On the Avenue in Winter," William Macbeth.....	775
42—H. G. Deearth, "Anemone Pool," W. T. Cressman.....	375
43—C. H. Davis, "Summer Clouds," W. A. Schlesinger.....	875
44—George Inness, Jr., "In the Cool of the Evening," William Handcastle.....	625
45—H. W. Ranger, "Spring—East Lyme," O. Bernet, agent.....	700
46—William Sartain, "The Cloud," Mr. Macbeth.....	320
47—William M. Hunt, "Old Mexico," Mr. Macbeth.....	425
48—Julian Rix, "Edge of the Wood," Capt. M. McMillan.....	450
49—Thomas Moran, "A Venetian Fiesta," John Levy.....	1,600
51—H. W. Ranger, "Valley of the Somme," M. Blackman.....	1,100
52—William H. Howe, "Young Vagabonds," E. S. Marston.....	410
54—Reynolds Beal, "Off New London," L. F. Straus.....	260
55—H. Bolton Jones, "Near Orange, New Jersey," M. Blackman.....	475
56—William Sartain, "An Arab School in Algiers," Mr. Macbeth.....	400
57—Thomas Moran, "The Mountain of Leadstone," McDonough of Gallery.....	700
58—Edward H. Potthast, "Off the Grand Banks," Mr. Macbeth.....	325
60—Elliott Daingerfield, "The Drama of the Mountain Tops," Henry Reinhardt.....	500
61—Arthur Parton, "The Evening Shower," J. N. McCarthy.....	350
62—Edward H. Potthast, "The Village Carpenter," O. Bernet, agent.....	525
63—Frederick W. Koot, "The Drift-wood Gatherer," Mr. Macbeth.....	225
64—Thomas Moran, "In the Teton Range—Idaho," W. W. Seaman, agent.....	1,275
65—Louis Paul Dessart, "Nocturne—Moonrise with Sheep," W. W. Seaman, agent.....	950
66—H. W. Ranger, "Cloud and Sea—Porto Rico," G. T. Prendergast.....	775
68—H. G. Deearth, "Through the Beeches," Mrs. C. J. Blair.....	325
69—H. W. Ranger, "Peaceful Moonlight Reigns," M. Knoedler & Co.....	600
70—Paul Dougherty, "The Incoming Tide," Vose Galleries.....	560
71—Louis Paul Dessart, "The Return—Evening," Vose Gallery.....	535
72—George Hitchcock, "The Dunes, Holland," E. T. Springer.....	250
73—W. E. Schofield, "A Breezy Day, Early Autumn," Henry Schultheis.....	275
74—Paul Dougherty, "Easterly Storm—Boar's Head," C. A. Black.....	975
75—Paul Dougherty, "Mid-Island Gorge," Mr. Macbeth.....	235
76—Henry Ward Ranger, "A Class—Mason's Island," W. T. Cressman.....	1,150
77—Elliott Daingerfield, "Sunset—Mists and Shadows," Henry Reinhardt.....	907
79—Elliott Daingerfield, "Dead Trees," Henry Reinhardt.....	375
80—Leonard Ochtman, "Autumn Twilight," J. N. McCarthy.....	400
81—Ben Foster, "A Murky Evening," Mrs. Fred C. Brown.....	260
82—Paul Dougherty, "Cornwall Rocks," Henry Schultheis.....	875
83—Henry Bayley Snell, "Twilight at Sea," water color, William Macbeth.....	650

PRICE RECORDS GO IN GREAT ART SALE

Closing Session of Dr. Humphrey's Offering \$143,050;
Total Is \$187,305.

Sum - 2-16-17
AVERAGE FIGURE \$1,122

George Fuller's "Girl and Turkeys" Brings \$15,600—
Other High Figures.

Last night's snowstorm lessened the attendance at the final session of the sale of Dr. Humphrey's collection of American art, conducted by the American Art Association in the Plaza Hotel ballroom, but did not dull the enthusiasm of those who did go.

Several record prices were established, including a high mark for a single night's sale of paintings in America. The eighty-three pictures brought \$143,050, making the grand total \$187,305. The average price per picture was \$1,122, which exceeds the previous record average of \$700 established at the

The leading sale of the evening was \$15,600, given by R. C. and M. N. Vose of Boston for George Fuller's "Girl and Turkeys." The previous record for a Fuller was \$10,500, paid in 1915 at the sale of the Williams collection for an example now owned by Henry C. Frick. The new Wyant record is \$7,500, paid by Henry Reinhardt & Son for "Keene Valley."

The Homer water colors received the highest prices ever paid for water colors at an American auction, and other painters to eclipse previous records were: W. M. Hunt, R. C. Minor, J. Francis Murphy, Theodore Robinson, J. H. Twachtman, Paul Dougherty and L. P. Dessar.

The list of pictures, with titles, buyers and prices, follows:

84—R. A. Blakelock, "Indian Hunter," Vose Gallery.....	\$190
85—R. A. Blakelock, "The Wayfarers," S. P. Rothchild.....	260
86—Homer D. Martin, "Lighthouse—Honfleur," Vose Gallery....	875
87—J. Francis Murphy, "The Woods," Arthur H. Hahlo & Co.....	825
88—J. Francis Murphy, "Sunset," A. H. Hahlo & Co.....	675
89—Albert P. Ryder, "Twilight," C. C. Runsey.....	600
90—George Fuller, "Leeds, New York," Henry Reinhardt.....	525
91—J. Francis Murphy, "The River," Arthur Hahlo & Co.....	1,075
92—George De F. Brush, "Boy With a Green Cap," M. Knoedler & Co.....	550
93—George Fuller, "Shearing the Donkey," M. Knoedler & Co.....	650
94—D. W. Tryon, "Moonrise—October," Henry Schultheis.....	450
95—Homer D. Martin, "Ruby Strong, Normandy," M. Knoedler & Co.....	550
96—Homer D. Martin, "Moonlit Pond—Honfleur," W. Macbeth.....	1,300
97—Alexander H. Wyant, "Evening—Early Autumn," John Levy.....	1,775
98—J. Francis Murphy, "October Afternoon," John Levy.....	2,000
99—G. De F. Brush, "A Macbeth Head," M. Knoedler.....	1,000
100—Homer D. Martin, "The Dunes," M. Knoedler.....	800
101—H. G. Dearth, "The Emerald Pool," William Macbeth.....	275

102—Winslow Homer, "A Wreck Near Gloucester," M. Knoedler.....	1,000
103—Theodore Robinson, "The Thatched Cottage," S. A. Patman.....	325
104—J. Francis Murphy, "Changing Maples," M. Knoedler.....	1,200
105—William M. Chase, "Near Bay Ridge," E. A. Misch & Sons.....	175
106—Alexander H. Wyant, "The Old Sand Road," H. Schultheis.....	700
107—Homer D. Martin, "Indian Summer," Capt. M. McMillan.....	900
108—Robert C. Minor, "Autumn," Capt. M. McMillan.....	1,300
109—Alexander H. Wyant, "A Brook in the Catskills," J. Hastings.....	5,200
110—F. B. Williams, "Halcyon Days," W. W. Seaman, agent.....	400
111—H. G. Dearth, "The Three-Master," M. Knoedler.....	600
112—J. Francis Murphy, "Springtime in the Catskills," M. Knoedler.....	2,000
113—R. A. Blakelock, "Early Evening," O. Bernet, agent.....	4,550
114—Theodore Robinson, "Twachtman's House," O. Bernet, agent.....	1,000
115—Winslow Homer, "Perils of the Sea," M. Knoedler.....	1,500
116—John La Farge, "Bridle Path—Tahiti," Ed. D. Betters.....	1,300
117—Winslow Homer, "Sailing Out of Gloucester Harbor," M. Knoedler.....	1,000
118—W. G. Bunce, "Venice—Moonlight," S. W. Edwards.....	425
119—J. Francis Murphy, "Approach to the Old Farm," W. Macbeth.....	5,000
120—H. G. Dearth, "Gray Day, Boulogne-sur-Mer," E. G. O'Reilly.....	400
121—Theodore Robinson, "Gathering Plums," M. Knoedler.....	300
122—L. F. Dessar, "Moonlight," H. Schultheis.....	575
123—Homer D. Martin, "Autumn on the Susquehanna," W. W. Seaman, agent.....	3,300
124—Alexander H. Wyant, "Night-fall," John Levy.....	2,300
125—George Fuller, "Ideal Head," M. Knoedler.....	3,000
126—D. W. Tryon, "Across the Fields—November," W. W. Seaman.....	1,300
127—Paul Dougherty, "Evening After the Rain," W. L. B. Adams.....	525
128—George Inness, "Near Montclair," Mrs. J. Morris Miller.....	775
129—Winslow Homer, "The Turkey Buzzard," Vose Galleries.....	2,200
130—H. W. Ranger, "Evening, Noank Harbor," F. Cheever.....	650
131—Julian Rix, "Northern Lake, New Brunswick, Canada," G. Spencer.....	725
132—J. H. Twachtman, "The Frozen Brook," W. Macbeth.....	3,000
133—Winslow Homer, "A Voice from the Cliffs," M. Knoedler.....	3,700
134—Paul Dougherty, "Gold and Gloom," O. Bernet.....	1,125
135—George Inness, "Morning From Pasture," Holland Galleries.....	3,600
136—Alexander H. Wyant, "The Dawn," H. Reinhardt.....	3,900
137—J. Francis Murphy, "Afterglow—October," M. Knoedler.....	3,500
138—H. W. Ranger, "Clearing Fires," H. Schultheis.....	800
139—L. P. Dessar, "Hauling the Winter Wood," Mrs. J. Morris Miller.....	2,100
140—Charles H. Davis, "The Awakening of Spring," W. C. Thompson.....	450
141—H. W. Ranger, "Cloud and Sunshine—Near an Old Quarry, New England," Harrison Becker.....	1,000
142—J. H. Twachtman, "Rapids in the Yellowstone," W. Macbeth.....	4,100
143—Horatio Walker, "Girl Reeding," M. Knoedler & Co.....	3,000
144—Alexander H. Wyant, "Keene Valley," Hy. Reinhardt.....	7,500
145—L. P. Dessar, "Changing Pasture—October," Capt. M. McMillan.....	2,700
146—George Inness, Jr., "On the Sainte-Croix River, Canada," C. D. Standish.....	525
147—H. W. Ranger, "Becky Cole's Hill," O. Bernet, agent.....	2,100
148—Elliott Dainingerfeld, "The Forest of Latmos," E. Blackman.....	1,500
149—Paul Dougherty, "Black Head, Monhegan Island," W. Macbeth.....	600
150—H. G. Dearth, "The Brook," Mrs. Chauncey I. Blair.....	375
151—H. W. Ranger, "The Last of Spring," Hy. Schultheis.....	1,150
152—Paul Dougherty, "The Wave and the Cloud," A. Rudert, agent.....	1,125
153—Horatio Walker, "Moonrise—A Canadian Pastoral," M. Knoedler & Co.....	3,300

154—Henry Ward Ranger, "Sentinel Rock," G. Spencer.....	1,175
155—W. G. Bunce, "Sunset—Venice," G. Spencer.....	1,250
156—William M. Hunt, "Sandbank and Willows, Magnolia, Massachusetts," O. Bernet, agent.....	3,200
157—Homer D. Martin, "Saranac Lake," W. Macbeth.....	3,000
158—H. G. Dearth, "A British Church," Vose Gallery.....	700
159—George Fuller, "Girl and Turkeys," Vose Gallery.....	15,600
160—Paul Dougherty, "An Asie of the Sea," Mrs. F. C. Brown.....	2,150
161—Arthur B. Davies, "A Lake in the Sierras," W. Macbeth.....	1,525
162—H. W. Ranger, "September Gale," Noank Harbor," H. Schultheis.....	775
163—H. G. Dearth, "Love Among the Ruins," T. Prendergast.....	550
164—Elliott Dainingerfeld, "Mountain Showers," H. Reinhardt.....	575
165—Julian Rix, "Sunny Afternoon, Pompton Valley," Dr. F. Whitney.....	1,250
166—Ben Foster, "A Memory," Dr. F. Whitney.....	650

FULLER'S "GIRL AND TURKEYS"

Boston, Jan. 16, 1917.
Bought by the Voses at Humphreys Sale for \$15,600—Two Other Fullers Also Acquired 2-16-17

Seventy-seven pictures by American artists from the collection of Dr. Alexander C. Humphreys, sold last night in New York, brought a total of \$143,050. This was the greatest one-night sale of pictures by American artists ever held. It was a night of smashing records. "Girl and Turkeys" by George Fuller, brought the highest price of the sale, being bought by R. C. and M. N. Vose of Boston for \$15,600. It was one of the last pictures painted by Fuller, in 1884, the year of his death. The highest previous price for a work by Fuller was \$10,500, paid for the "Romany Girl," at the Williams sale, in 1915. It is now in the Frick collection.

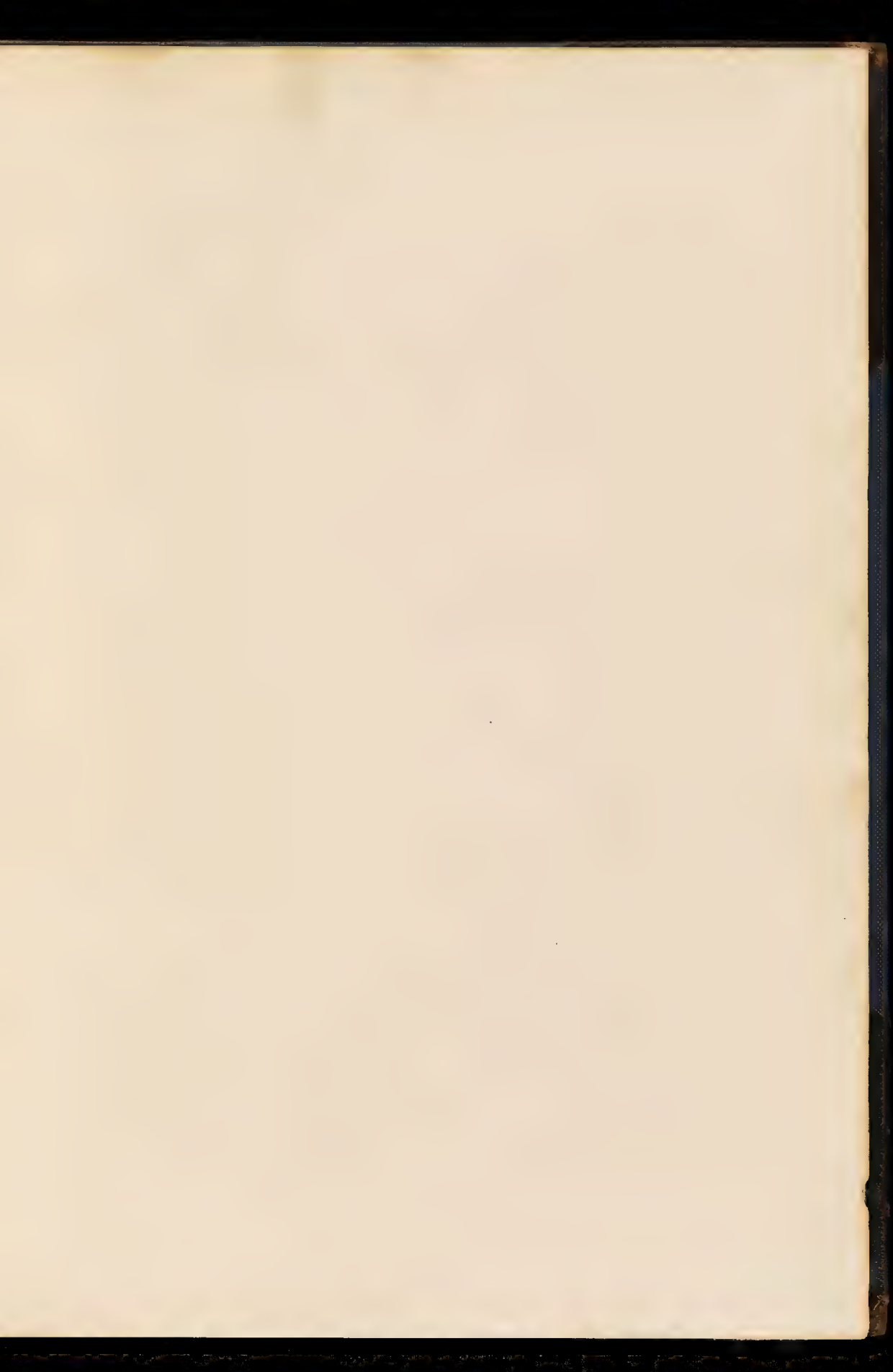
The Voses also purchased two other examples of George Fuller, which they bought from Knoedler & Co. immediately after the close of the sale. These are an "Ideal Head," \$3000, and "Shearing the Donkey," \$650. The record-breaker, Fuller's "Girl and Turkeys," is a well known picture. It is illustrated in the memorial volume of Fuller's work. It was bought by Dr. Humphreys from Macbeth, in 1904. Macbeth had bought it from Williams & Everett, Boston, some years earlier. It was formerly in the collection of Mr. Jewett of Brookline. It is 30 by 30 inches in dimensions. It shows the foreground of a meadow with a border of woods at the left, and a hut. Near the middle of the foreground is the figure of a girl, her arms extended, driving a flock of turkeys. There is a sky of gray clouds. It is a picture of soft tones with the characteristic handling of the artist and his distinctive qualities of color.

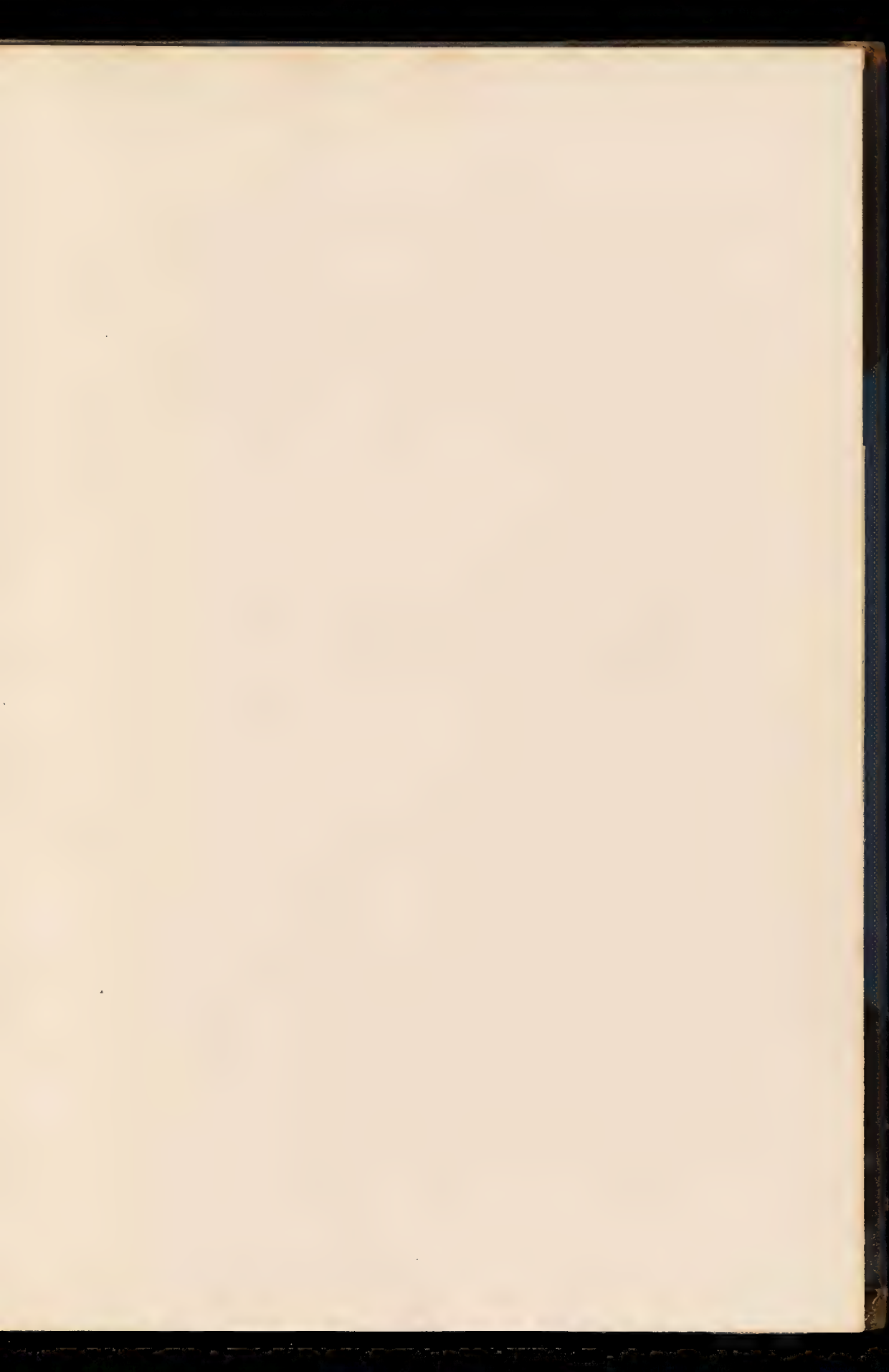
The average price of the seventy-seven pictures was \$1,122, the highest one-sale average for American pictures. Of the averages in other big sales, that in the Thomas B. Clark sale in 1899 was \$674, in the W. T. Evans sale in 1900 was \$600, and that in the Evans sale of 1913 was \$700. Last night records were broken for the works of J. Francis Murphy, Theodore Robinson, A. H. Wyant, John H. Twachtman, H. W. Ranger, L. P. Dessar, R. C. Minor, Paul Dougherty, William Morris Hunt, and Winslow Homer (watercolors).

Following is a list of the pictures sold:

Indian Hunter; Ralph Albert Blakelock.....	\$190
The Wayfarers; Ralph Alfred Blakelock.....	260
Lighthouse, Honfleur; Homer D. Martin.....	875
The Woods; J. Francis Murphy.....	825
Sunset; J. Francis Murphy.....	675
Twilight; Albert Pankham Ryder.....	600
Leeds, New York; George Inness.....	525
The River; J. Francis Murphy.....	1075
Boy with a Green Cap; George De Forest Brush.....	550
Shearing the Donkey; George Fuller.....	650
Moonrise; October; William Tryon.....	450
Ruby Strong; Normandy; Homer D. Martin.....	550
Moonlit Pond; Honfleur; Homer D. Martin.....	1300
Evening; Early Autumn; Alexander H.	

Wyant.....	1775
October Afternoon; J. Francis Murphy.....	2000
Girl's Head; George De Forest Brush.....	1000
The Dunes (water color); Homer D. Martin.....	300
The Emerald Pool; Henry Golden Dearth.....	275
A Wreck Near Gloucester (water color); Winslow Homer.....	1000
The Thatched Cottage; Theodore Robinson.....	325
Changing Maples; J. Francis Murphy.....	1200
Near Bay Ridge; William Merritt Chase.....	175
The Old Sand Road; Alexander H. Wyant.....	700
Indian Summer; Homer D. Martin.....	900
Early Autumn; Robert C. Minor.....	1300
A Brook in the Catskills; Alexander H. Wyant.....	5200
Halcyon Days; Frederick Ballard Williams.....	400
The Three-Master; Henry Golden Dearth.....	600
Springtime in the Catskills; J. Francis Murphy.....	2000
Early Evening; Ralph Albert Blakelock.....	4850
Twachtmans' House; Theodore Robinson.....	1000
Perils of the Sea (water color); Winslow Homer.....	1500
Bridle Path; Tahiti (water color); John La Farge.....	1800
Sailing Out of Gloucester Harbor; Winslow Homer (water color).....	1000
Venice—Moonlight; William Gedney Bunce (panel).....	425
Approach to the Old Farm; J. Francis Murphy.....	5000
A Gray Day, Boulogne-sur-Mer; Henry Golden Dearth.....	400
Gathering Plums; Theodore Robinson.....	300
Moonlight; Louis Paul Dessar.....	575
Autumn on the Susquehanna; Homer D. Martin.....	3300
Nightfall; Alexander H. Wyant.....	2300
Ideal Head; George Fuller.....	3000
Across the Fields, November; Dwight Williams Tryon.....	1800
Evening After the Rain; Paul Dougherty.....	525
Near Montclair; George Inness.....	775
The Turkey Buzzard; Winslow Homer (water color).....	2200
Golden Evening, Noank Harbor; Henry Ward Ranger.....	650
Northern Lake, New Brunswick, Canada; Julian Rix.....	725
The Frozen Brook; John Henry Twachtman.....	3000
A Voice from the Cliffs; Winslow Homer (water color).....	3700
Gold and Gloom; Paul Dougherty.....	1125
Returning from Pasture, Milton; George Inness.....	3600
The Dawn; Alexander H. Wyant.....	3900
Afterglow, October; J. Francis Murphy.....	3500
Clearing Fires; Henry Ward Ranger.....	800
Hauling the Winter's Wood; Louis Paul Dessar.....	2100
The Awakening of Spring; Charles Harold Davis.....	450
Sunny Afternoon; Pompton Valley.....	1250
A Memory; Ben Foster.....	650
Moonrise, A Canadian Pastoral; Horatio Walker.....	3300
Sentinel Rock; Henry Ward Ranger.....	1175
Sunset, Venice; William Gedney Bruce.....	1250
Sandbank and Willows, Magnolia, Mass.; William Morris Hunt.....	3200
Saranac Lake; Homer D. Martin.....	3000
A Brittany Church; Henry Golden Dearth.....	700





ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, FEBRUARY 9th, 1917

FROM 9 A.M. UNTIL 6 P.M.

AND CONTINUING UNTIL NOON OF THE DATE OF SALE
(SUNDAY EXCEPTED)

THE VERY NOTABLE
DR. ALEXANDER C. HUMPHREYS
COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE EVENINGS OF
WEDNESDAY AND THURSDAY, FEBRUARY 14th AND 15th

IN THE GRAND BALLROOM OF
THE HOTEL PLAZA

FIFTH AVENUE, 58th TO 59th STREET

BEGINNING EACH EVENING PROMPTLY AT 8.15 O'CLOCK

ILLUSTRATED CATALOGUE
OF
THE VERY NOTABLE COLLECTION
OF
AMERICAN PAINTINGS

FORMED DURING THE PAST TWENTY-FIVE YEARS BY

DR. ALEXANDER C. HUMPHREYS
PRESIDENT OF STEVENS INSTITUTE

THE ENTIRE COLLECTION TO BE SOLD
AT UNRESTRICTED PUBLIC SALE
ON THE EVENINGS HEREIN STATED
IN THE GRAND BALLROOM OF
THE HOTEL PLAZA

CATALOGUE WRITTEN BY WILLIAM A. COFFIN, N.A.

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH
NEW YORK



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

FIRST EVENING'S SALE

WEDNESDAY, FEBRUARY 14, 1917

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8.15 O'CLOCK

Nos. 1 to 83, inclusive

No. 1

HENRY MOSLER

AMERICAN: 1841—

GOOD-NIGHT

Height, 12 inches; width, 9 inches

325-
\$ 325-
Otto Bernet, Agent

HALF-LENGTH picture of a child in night-robe and cap, in full view to the spectator; the face lighted by a candle, the flame of which is shielded by the child's left hand.

Signed at the lower left, and dated PARIS, 1893.

No. 2

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN: 1871—

THE QUIET HOUR

Height, 12 inches; width, 9¼ inches

240
240 -
C. J. O'Reilly

A GROUP of three young women with gowns and draperies of white, yellow, blue and dark red. The one farthest away from the spectator is playing on a lute. Background of foliage and sky.

Signed at the lower right.

Purchased direct from the artist, 1907.



270-

No. 3

STEPHEN PARRISH

Wm. Macbeth

AMERICAN: 1846—

270

MARKET-PLACE, YVETÔT, NORMANDY

Height, 9 inches; length, 12 $\frac{3}{4}$ inches

THE market-place with a fountain, which appears in the left center of the picture, occupies the foreground and is bordered with buildings, including a church. The effect depicted is one of late afternoon, all the foreground and middle distance being in shadow, while sunlight illumines the upper part of the red walls of the church and catches here and there a bit of wall or a chimney. Numerous figures—buyers and vendors, a priest and others—animate the scene.

Signed at the lower right.

No. 4

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

SUMMER—CATSKILLS

Millboard: Height, 7 inches; width, 4½ inches

A LITTLE stream trickles over rocks in the center of the foreground, on the left a tree with its foliage stretching up near the top of the canvas, and on the right a mountainside. Beyond is seen a patch of bluish sky.

Signed at the lower right.

On back, inscribed in red: "Summer, Catskills, R. A. BLAKELOCK."

Frederick S. Gibbs Collection, New York, 1904, Catalogue No. 10. -895-

190

190-

R. C. Hardcastle

No. 5

CHILDE HASSAM, N.A.

AMERICAN: 1859—

MESSANGER BOY

Height, 16 inches; width, 12 inches

ONE of the artist's street scenes, which rank among the best of his works, showing the snow-covered sidewalks and roadway of a street in New York. Several cabs, a street piano, pulled along the roadway by a man and a woman, a man with a pushcart and a few pedestrians enliven the scene while, in the immediate foreground, at a corner, a messenger boy trudges along in pursuit of his errand.

Signed at the lower left, and dated 1901.

380

380-

Wm. Macbeth

No. 6

LOUIS LOEB, N.A.

AMERICAN: 1866—1909

BYBLIS

Panel: Height, 16 inches; width, 10 inches

H. C. Handcastle

A SEATED figure of a young woman, in side view, nude to the hips and with draperies below of white and dark green. Leaning on a rock, her head is pillowed on her arm, and following the legend by which the nymph Byblis is said to have been changed into a spring, a little water is seen trickling over the rock. A representative example of the work of a talented artist, notable, among other qualities for its excellent drawing and atmospheric envelope as well as harmonious color.

Signed at the lower right, and dated 1903.



No. 7

BRUCE CRANE, N.A.

AMERICAN: 1857—

175—
Y. H. Blakley

175 EVENING

Height, 11 inches; length, 14 inches

THE foreground consists of meadows and a pool; trees are spaced across the composition in the middle distance; a house appears amid the foliage on the left, and beyond is a range of hills. The evening sky shows, in its lower portion, a luminous effect of warm white, mingled with pale blue. In the upper portion are warmer tints, verging on orange, where clouds are floating.

Signed at the lower right.



H Reinhardt

No. 8

✓

g.
a

1000

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

vip

EARLY AUTUMN

1000—

Henry Reinhardt & Son

Height, 10 inches; length, 14 inches

A PLEASING composition, including meadows and trees, a pond and a white cottage. The foliage of the trees, in part green and in part of russet hue, is soberly toned, and a gray sky with glimpses of blue accords with the other elements of the picture.

Signed at the lower left, and dated '05.

Frederick S. Gibbs Collection, New York, 1904, Catalogue No. 136. \$250.





No. 9

THOMAS EAKINS, N.A.

AMERICAN: 1844—1916

PROFESSIONALS AT REHEARSAL

Height, 16 inches; width, 12 inches

ONE of the most celebrated of all of Eakins's genre pictures. It shows a group of two seated figures; one a man with white shirt, playing the zither which is on a table before him, and his companion on the left of the table, somewhat farther away, playing a guitar. The light is concentrated on the most prominent figure, lighting up the head, the hands and the shirt.

Signed at the upper left.

Thomas B. Clarke Collection, New York, 1899, Catalogue No. 342. - \$150.

J. S. M. = J. S. M. = J. S. M.
650

No. 10

HENRY GOLDEN DEARTH, N.A.

450

AMERICAN: 1864—

PASSING OF THE WAVE

450-

Panel: Height, 13 inches; length, 16 inches

Vose Gallery

A PICTURE of the sea, with rocks in the foreground, over which the water is tumbling and surging, breaking into white foam. Beyond lies the blue-green expanse of the ocean with breakers running in, crowned with white. At the top of the picture is a strip of gray sky. The color quality of this picture gives it a distinctive charm.

Signed at the lower left.

Purchased direct from the artist, New York, 1912.

No. 11

CHILDE HASSAM, N.A.

325

AMERICAN: 1859—

ACROSS THE PARK

325-

Millboard: Height, 14½ inches; length, 21½ inches

Wm. Macbeth

A VIEW of the upper part of New York, seen across Central Park. Slender trees, with some autumn foliage still clinging to their branches, and snow-covered roads with hansom cabs driving along, occupy the lower part of the picture. Beyond are the buildings and towers of the city, illumined by the last rays of the setting sun, and above is a space of evening sky with the full moon rising through the haze.

Signed at the lower left, and dated 1905.

Purchased from William Macbeth, New York, 1907.

C. M. Schwab

No. 12

HORATIO WALKER, N.A.

AMERICAN: 1858—

600

600—

THE END OF THE DAY

C. M. Schwab

Water Color: Height, 12 inches; length, 17 inches

A BOY with a blue jacket is seen standing by the doorway of a stable, while a horse whose day's work is over is entering to rest for the night. This group, and the stable with its thatched roof, occupy the left half of the picture, and on the right is a view of green fields with the sun sinking below the horizon.

Signed at the lower left.

Purchased from William Macbeth, New York, 1904.



No. 13

250
CARLTON T. CHAPMAN, N.A.

250-
AMERICAN: 1860—

THE LIGHTHOUSE

Kate G. Loughlin

Height, 14 inches; length, 22 inches

THE ocean's surging waters occupy the foreground and on the left, in the middle distance, is a headland crowned by a lighthouse. Several vessels are seen offshore with port and starboard lights of green and red, and above is a dark sky of evening. The signal light spreads abroad its rays, which are reflected in the water, and contrasts with the general blue-gray tone of the rest of the picture.

Signed at the lower left.

Thomas B. Clarke Collection, New York, 1899, Catalogue No. 264. \$180.





No. 14

CARLETON WIGGINS, N.A.

AMERICAN: 1848—

300

300—

THE STORM

W. W. Seaman, agent

Height, 13 inches; length, 16 inches

SHEEP are seen browsing in the middle portion of the picture, which is illuminated by a gleam of sunlight, while farther away a belt of trees and distant fields lie in shadow from the clouds of a gathering storm.

Signed at the lower left.

Purchased from William Macbeth, New York, 1902.

No. 15

CHARLES WEBSTER HAWTHORNE, N.A.

AMERICAN: 1872—

160

ALONG THE RIVER

160—

Panel: Height, $17\frac{1}{2}$ inches; length, $19\frac{1}{2}$ inches

FROM the left foreground a quay extends into the middle portion of the picture, with a wide expanse of river on the right. Houses line the quay, a sailing vessel is moored near the center of the composition, and beyond, at the right, on the farther shore, are buildings, including one with a dome. Overhead is a sky of blue with masses of white clouds.

Wm. N. Lyford

Signed at the lower left.

Purchased direct from the artist, 1908.

No. 16

W. J. Cresmer

CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856—

425—

SUNSET ON THE MOOR

Height, 15 inches; length, $21\frac{1}{2}$ inches

THE lower part of the picture is occupied by a level plain and a winding stream. At the horizon is a line of trees. The sky, with tinted clouds in the upper portion, shows warm yellow and pink below, and here and there is a space of blue.

W. J. Cresmer 425—

Signed at the lower left.

Thomas B. Clarke Collection, New York, 1899, Catalogue No. 14. — \$360—

No. 17

R. SWAIN GIFFORD, N.A.

AMERICAN: 1840—1905

250—
250
W. A. Schlesinger
SOLITUDE

Height, 14 inches; length, 23 inches

A PICTURE of quiet general tone, showing stretches of beach and an inlet, in the foreground. The middle distance presents a strip of country, rising somewhat steeply, and above is an evening sky, just after sunset, showing great cloud masses, illumined, in the right center of the composition, with warm white and pink.

Signed at the lower left.

Purchased from William Macbeth, New York, 1905.



2600

No. 18

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

2600-

A GRAY DAY

Q-

John Leoy

Height, 14 inches; length, 22 inches

A LANDSCAPE with the simple elements of a meadow and a little pool in the foreground, a tree in the middle portion and some bushes and underbrush crossing the canvas beyond. The sky is filled with gray clouds, some of them illumined, from the right, by pale sunlight. The general aspect of the picture exhibits the unobtrusive quality of Wyant's pastoral scenes.

Signed at the lower left.

Purchased from William Macbeth, New York, 1902.

No. 47 in
Sellers Sale at
Parke Bennett
May 26, 1943



No. 19

350

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

350-

GRAY WEATHER

Mrs. Chauncey J. Blair

Panel: Height, 12½ inches; length, 16 inches

A MARINE of charming color quality, showing a rock in the middle foreground with the waters swirling around it. Beyond lies the ocean, with a strip of sky at the top of the picture. The color scheme shows notes of blue, green, white and violet, all consistently unified.

Signed at the lower right.

Purchased direct from the artist, 1912.

No. 20

HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

3000

LOW TIDE—HONFLEUR



g-
ms=

3000-

Wm. Macbeth

Height, 15 inches; length, 24 inches

A SANDY beach occupies the foreground, with a thatched hut, near the middle of picture, and a line of blue hills beyond. The sea has apparently run out of a narrow channel at the base of the hills. Overhead is a sky of gray.

Signed at the lower left.

Purchased from Wm. Macbeth, February, 1907. Mr. Macbeth purchased the picture from Mrs. Agnes Farley, 16 Rue de la Paix, Paris, to whom the picture was presented by Homer Martin about the time it was painted. Letter from Mrs. Farley and a certificate by Wm. Macbeth confirming these facts will be presented to the purchaser.



No. 21

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

KILLARNEY

Height, 12 inches; length, 20 inches

A WYANT of his earlier period, remarkable for its mellow tint and unity. The Lake is seen lying amid the hills in the middle portion of the picture, while in the foreground there is an eminence denuded of the herbage which covers all the rest of the ground. Above a mass of gray clouds, quite dark at the horizon, appears the high peak of a distant hill.

Signed at the lower left, and dated 1867.

Purchased from Mrs. A. H. Wyant, 1902.

500

earl Gark. 500-
Mrs. Hardcastle

No. 22

RICHARD PAULI

AMERICAN: 1855—1892

A GRAY DAY

Panel: Height, 16 inches; length, 24 inches

A LANDSCAPE in greens and varied grays, the elements of the picture being level meadows, clumps of trees and greensward, in the foreground and middle distance. Beyond is a belt of trees and above is a sky of clouds, breaking up after a shower.

Signed at the lower right.

G. Harrison Collection, New York.

185

185-

H. C. Spieler

No. 23

JULIAN RIX

AMERICAN: 1851—1903

THE QUARRY

Height, 16 inches; length, 23 inches

AN autumn effect in sunlight with foreground of grass, herbage and rocks. A tree, with dark foliage, near the middle of the composition, with a strong note of white where the sun illuminates its trunk, gives a keynote amid the foliage masses of warm color on other trees, both near and far away. Overhead is a sky of puissant blue flecked with many clouds.

Signed at the lower right, and dated '98.

340

340—

John J. Louney





No. 24

WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843—

ITALIENNE

Height, 18 inches; width, 15 inches

A LIFE-SIZE head in profile, to the left, of an Italian girl with black hair and a head-dress of yellow. The shoulders are covered by a white waist and kerchief.

Signed at the lower right.

Purchased from William Macbeth, 1905.

190

190-

Wm. Macbeth

No. 25

WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

1100

HEAD OF A SPANISH GIRL

1100-

Height, 24 inches; width, 18 inches

Wm. Macbeth

A HEAD and bust picture of a young woman, in profile view to the right, wearing a headdress of red and yellow and a white bodice. The head inclines slightly forward and is modeled with simplicity.

Signed with monogram, at center right.

Mrs. Susan D. Warren Collection, New York, 1903, Catalogue No. 82. - \$310, W. Macbeth
Purchased from William Macbeth, New York, 1905.

No. 26

FRANK KNOX MORTON REHN, N.A.

AMERICAN: 1848—1915

275-

IN MID-OCEAN

275-

Height, 16 inches; length, 24 inches

Miss R. H. Loreng. Agt.

A NIGHT effect at sea with the full moon, which has risen well above the horizon, casting its light on the tumbling waves. In the offing, in the right center on the horizon, a steamer is seen making its way along with smoke pouring from the funnel. The moon is placed in the middle of the upper part of the sky, and the reflection of the light on the waters occupies the middle portion of the picture.

Signed at the lower right.

1273-

No. 27

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

✓

g-

1275-

COUNTY KERRY, IRELAND



Wm. Hardcastle

Height, 15 inches; length, 22½ inches

THIS landscape presents a view amid the hills of Ireland and belongs to a series of pictures painted by Wyant during his visit to that country in the early sixties. In the foreground is a bit of water with boulders scattered about, and a road leading through the valley into the gaps between the hills beyond. Overhead is a sky of broken gray clouds.

Signed at the lower right, and dated 1866.

Purchased from Edward C. Stedman, New York, 1905.

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320

No. 28

FREDERICK BALLARD WILLIAMS, N.A

AMERICAN: 1871—

320-

VALLEY OF THE PASSAIC

C. A. Black

Height, 16 inches; length, 24 inches

A LANDSCAPE in September effects, in which the chief elements are a tree, in the left foreground, with foliage of tawny yellow and brown, rocky hills in the middle distance and a view of the valley on the right. The sky is of qualified blue with white and gray clouds.

Signed at the lower right.

Purchased direct from the artist, 1907.





No. 29

WORTHINGTON WHITTREDGE, N.A.

AMERICAN: 1820—1910

400

400-

A VILLAGE BY THE SEA

Otto Bernet, Agent

Height, 15 inches; length, 22 inches

A LANDSCAPE especially notable for its beautiful drawing and firm construction. The view, from high ground, overlooks the houses, gardens and trees of a village, and farther away lie flat beaches, beyond which is seen the blue sea with the waves breaking into lines of white surf as they roll slowly in to shore. Overhead is a somewhat misty summer sky of pale blue with warm-tinted white clouds. The entire landscape is bathed in pleasant sunshine.

Signed at the lower right.

Thomas B. Clarke Collection, New York, 1899, Catalogue No. 321. - \$200-



No. 30

GEORGE HENRY SMILLIE, N.A.

AMERICAN: 1840—

AT EAST GLOUCESTER

Height, 16 inches; length, 24 inches

A SHORE view on a fine autumn day. Clumps of bushes and herbage, rocks, marshes and a pool, filling the foreground, are depicted with a variety of gay tints, and the sea lies beyond, reflecting on its calm surface a sky of delicate white-gray clouds with a space of blue at the right.

Signed at the lower left, and dated 1899.

Purchased at the National Academy of Design, 1899, Catalogue No. 189.

260

260—

L. Holbrook



No. 31

FREDERICK S. CHURCH, N.A.

AMERICAN: 1842—

SPRING SONG

Height, 24 inches; width, 12 inches

A FULL-LENGTH figure of a young girl with auburn hair, the head uplifted and seen in profile view, standing near an apple tree in blossom. Light tints of green and pink form a pleasing contrast in the ensemble to the gray and white of the maiden's Puritan costume.

Signed at the lower right, dated '96, and COPYRIGHT.

William T. Evans Collection, New York, 1900, Catalogue No. ~~217~~ 217, \$650-

No. 32

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

450

BRITTANY COAST

450-

Panel: Height, 18 inches; length, $21\frac{1}{2}$ inches

Otto Bernet, Agent

IN the foreground, both on the right and left, are rocky formations, rather square and regular in shape, forming a channel through which the sea is rushing and breaking into white foam, while water also dribbles over the rocks. In the upper half of the picture appears the wide expanse of the ocean, green tempered with lilac. At the top of the canvas is a headland and a narrow strip of sky.

Signed at the lower right.

Purchased direct from the artist, New York, 1912.

No. 33

CHARLES WEBSTER HAWTHORNE, N.A.

AMERICAN: 1872—

225

THE GRAND CANAL—VENICE

225-

Panel: Height, 20 inches; width, $17\frac{1}{4}$ inches

W. W. Seaman, Agent

A VIEW looking through the Canal with buildings on either side. The sky, of tempered blue with some white cloud masses, is reflected, in lower values, in the water.

Signed at the lower left.

Purchased direct from the artist, New York, 1908.

No. 34

JULIAN RIX

AMERICAN: 1851—1903

330
SINGAC MEADOWS

330-

F. L. Montague

Height, 16 inches; length, 24 inches

A LANDSCAPE of midsummer effects, with green meadows occupying the foreground and groups of full-foliaged trees on both the right and left. In the distance is a vista of diversified country, and overhead a blue sky with masses of warm-tinted white clouds. The central portion of the picture is brought into relief by heavy shadows across the foreground.

Signed at the lower right.

Purchased direct from the artist, 1899.



No. 35

340
WILLIAM HENRY HOWE, N.A.

AMERICAN:

ON THE MARSHES—HOLLAND

340-
Edgar L. Marston
Height, $18\frac{1}{2}$ inches; length, $23\frac{1}{2}$ inches

A GROUP of cattle, two standing and others lying down in a flat pasture, through which passes a narrow stream. A belt of trees is seen in the middle distance, and beyond appear a windmill and line of hills. The gray sky shows a space of blue in the upper left portion. The cows are white, spotted, and red and black.

Signed at the lower left, and dated '98.

No. 36

180
GEORGE HITCHCOCK, A.N.A.

AMERICAN: 1850—1913

180-
WINDMILL AND GEESE

A. P. Gardiner
Height, 23 inches; width, $17\frac{3}{4}$ inches

A HOLLAND landscape, with a plain covered with coarse grass and herbage of various kinds occupying more than half of the canvas, across which a flock of geese is making its way toward a mill and stone bridge, in the distance. Still farther away appear a spire and roofs indicating a town on the horizon. Overhead is a sky of gray.

Signed at the lower left.

Boussod, Valadon & Co. Collection, New York, 1902, Catalogue
No. 141. — \$290-

No. 37

WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843—

ARAB CAMP—OUTSIDE THE WALLS

Height, 18 inches; length, 24 inches

300
W. W. Seaman, Agent

A LOW-TONE picture with forceful coloring, depicting three Arabs, clothed in white, seated on the ground in the middle center of the composition. Behind them a white wall runs across the canvas and there are two tents on the right. Over the wall appear a grove of trees and spaces of blue sky. The light is concentrated on the figures and the central portion of the wall.

Signed at the lower right.

Purchased from William Macbeth, New York, 1905.

No. 38

FREDERICK S. CHURCH, N.A.

AMERICAN: 1842—

A SURF PHANTOM

Height, 20 inches; length, 24 inches

250
L. Holbrook

A FANTASY, representing a sea nymph with heavy blond hair, riding in the surf, which, as it whirls upward in a breaker, assumes a resemblance to a white steed.

Signed at the lower right, and dated N. Y. '85.

Thomas B. Clarke Collection, New York, 1899, Catalogue No. 31. — \$530 7

No. 39

250

FRANK KNOX MORTON REHN, N.A.

AMERICAN: 1848—1915

250-

MARINE

Height, 16 inches; length, 28 inches

W. C. Cresmer

BREAKERS are rolling in-shore in the foreground, spreading out and covering the beach, while the expanse of the ocean fills the middle distance and is illuminated by light falling from the sun, which is above and out of the picture. A white sail or two catch the light on the horizon.

Signed at the lower left, and dated '91.



No. 40

CHILDE HASSAM, N.A.

AMERICAN: 1859—

775

ON THE AVENUE IN WINTER

775-

Wm. Macbeth

Height, 24 inches; width, 22 inches

AN example of the artist's city scenes in winter, showing a street, with a figure of a lady on the sidewalk in the foreground; other pedestrians beyond and, in the roadway, a number of cabs. The effect shows melting snow which has not yet been cleared away.

Signed at the lower right, and dated 1905.



No. 41

CHARLOTTE BUELL COMAN, A.N.A.

AMERICAN: CONTEMPORARY

160
160-Henry Schultheis
IN THE FALL OF THE YEAR

Height, 27 inches; width, 22½ inches

A QUIET, restful landscape, showing a view of a broad valley from heights in the foreground, where a group of trees in autumn foliage and one or two buildings are seen. The vista beyond covers fields and belts of timber, extending to a line of distant hills near the top of the canvas, where there is a space of gray sky.

Signed at the lower left.

Purchased from William Macbeth, New York, 1908.

No. 42

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

375
375-W. T. Cresmer
ANEMONE POOL

Panel: Height, 18 inches; length, 21½ inches

A COLOR arrangement, belonging in the artist's so-called "Pool Series." The picture shows a sort of square basin amid the rocks on the seashore, filled with water and not only reflecting objects on shore, but also showing in places the bed of the pool. At the upper right of the canvas appears a stretch of the ocean with a headland and strip of sky.

Signed at the lower left.

Purchased direct from the artist, New York, 1912.

No. 43

CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856—

375

375—

SUMMER CLOUDS

Height, 20 inches; length, 27 inches

Wm. A. Schlesinger

A LANDSCAPE composed of the simple elements of a plain, with a line of hills in the distance, and a spacious sky. The greater part of the plain, occupying not only the foreground but a portion of the middle distance, is in shadow. Just at the farther edge appear a few hillocks and trees, and in the shadowed portion itself is a flock of sheep with its shepherd. A high sky is filled with masses of clouds floating in the blue. It is because of the sun being behind one of these large clouds that the whole foreground and part of the middle distance are in shadow.

Signed at the lower left.

No. 44

GEORGE INNESS, JR., N.A.

AMERICAN: 1854—

625

625—

IN THE COOL OF THE EVENING

Height, 21 $\frac{1}{4}$ inches; length, 25 $\frac{3}{4}$ inches

Wm. Hardcastle

THE composition shows a group of cattle and some sheep, in a setting of pasture, on the edge of a dense forest. The light is concentrated on the animals, while the rest of the picture is subdued to lower tones.

Signed at the lower right.

No. 45

700
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

700—
SPRING—EAST LYME

Otto Bernet. Agent
Height, 18 inches; length, 25½ inches

A BRIGHT, sunny spring landscape with a river crossing the foreground. A fisherman in his boat at the nearer shore, trees, a white house and some cows on the opposite bank are other features of the composition. In the sky of blue are warm-tinted white cumulus clouds.

Signed at the lower left, and dated '99.

Purchased from Arthur Tooth & Sons, New York, 1899.

No. 46

W Macbeth
320
WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843—

320—
THE CLOUD

Wm. Macbeth
Height, 20 inches; length, 24 inches

ABOVE a foreground of salt marshes and an inlet of the sea is a wide expanse of sky with a great mass of cloud, the upper portion lighted by the sun. Beneath it are wind-swept forms of gray; in the upper right of the canvas, a bit of blue.

Signed at the lower right.

Purchased from William Macbeth, New York, 1903.

No. 47

WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

OLD MEXICO

Height, 20 inches; length, 27 inches

425-
425-
Wm. Macbeth

THREE horsemen are seen passing across a sandy foreground. On the left is an eminence crowned by a shrine; on the right, a low building with white walls; hills in the distance.

Purchased from William Macbeth, New York, 1906.

No. 48

JULIAN RIX

AMERICAN: 1851—1903

EDGE OF THE WOOD

Height, 21½ inches; length, 28 inches

450-
450-
Capt. Mc Millin

THE view in this landscape is taken from within the woods and presents, in the distance, a glimpse of forest and hills. The sombre masses of the wood interior are relieved by the white trunk of a beech tree, which is seen in the foreground.

Signed at the lower right, and dated 1899.

Purchased direct from the artist, New York, 1899.

No. 49

150
CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

150- GIRL WITH VIOLIN

C. T. Springer

Height, 36 inches; width, 16 $\frac{1}{4}$ inches

A FULL-LENGTH standing figure of a young woman, in low-neck gown of wine color, seen in full face view, the head inclined to right, as she plays her violin and with her right hand draws the bow down to the end. The figure is illumined by light coming from the left and the color scheme shows warm tones throughout.

Signed at the lower right, dated 1905, and COPYRIGHT.

Purchased direct from the artist, New York, 1905.



1600
a. 11. 11

No. 50

THOMAS MORAN, N.A.

AMERICAN: 1837—

1600- A VENETIAN FIESTA

John Leary

Height, 20 inches; length, 30 inches

THE familiar setting for pictures of Venice is shown in this picture, consisting of the Doges' Palace, the Campanile, Santa Lucia, and other buildings in the middle distance. In the foreground on the left is a mass of vessels of all kinds, huddled together and showing bright tints of color in the sails, pennants, and other features. A sky of blue, with white clouds, is reflected in the wide expanse of water.

Signed at the lower left, and dated 1899.

Purchased at the National Academy of Design, New York, 1899.



No. 51

1100

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

1100-

VALLEY OF THE SOMME

Col. Jas. Clarkson

Height, 18 inches; length, 26 inches

A MILL stream is seen in the right foreground with thatched-roofed cottages on the bank; in the left foreground, a level plain. In the middle distance are groups of trees with high, stem-like trunks and foliage in the upper part of the picture. Beyond is a glimpse of hills and trees. The sky of warm, light gray clouds shows some spaces of blue and the whole makes a composition of balanced masses of light and dark.

Signed at the lower left, and dated '96.

Purchased from William Macbeth, New York, 1905.



No. 52

410
WILLIAM HENRY HOWE, N.A.

AMERICAN: 1846—

YOUNG VAGABONDS

410—
E. S. Marston Height, 24 inches; length, 30 inches

SEVERAL young steers, in advance of a herd, are depicted, facing the spectator with direct gaze, in a roadway which leads through sloping pasture lands. Sunlight, from the right, emphasizes the color of their coats of reddish brown, white and black. Overhead is a sombre sky with clouds gathered for a summer shower.

Signed at the lower left, and dated '99.

Purchased direct from the artist, New York, 1900.



No. 53

170
WILL HOWE FOOTE, A.N.A.

AMERICAN: 1874—

THE OLD BRIDGE

170-
Henry Schulteis Height, 26 inches; length, 32 inches

A PICTURE of serene general aspect showing an arching bridge, on high piers, spanning the waters of a placid river. The color scheme consists of quiet, sympathetic grays with a darker accent given by the reflection of the bridge in the water. From the left foreground, on the bank, two or three slender trees raise their trunks and branches to the top of the canvas.

Signed at the lower left, and dated 1902.

Purchased at the Society of American Artists, New York, 1902.



No. 54

REYNOLDS BEAL, N.A.

AMERICAN: 1867—

260

260—

OFF NEW LONDON

L. F. Straus

Height, 24 inches; length, 36 inches

A YAWL is seen scudding along in the sea, in the foreground, and there is another sail in the offing. Beyond is a line of hills, dimly blue, marking the shore. Overhead is a high sky of cumulus clouds, gray and tinted white, with spaces of blue.

Signed at the lower right, and dated 1902.



No. 55

475

HUGH BOLTON JONES, N.A.

AMERICAN: 1848—

NEAR ORANGE, NEW JERSEY

475—

Col. Jas. Elverson

Height, 24 inches; length, 36 inches

A PLACID stream flows through the foreground, on the right, with green pastures on either side. Across the middle distance is a belt of trees in late summer foliage showing here and there notes of yellow or brown. Above is a sky of pale blue with broken clouds of white.

Signed at the lower left.

Thomas B. Clarke Collection, 1899, Catalogue No. 57. \$775¹



No. 56

400

WILLIAM SARTAIN, A.N.A.

AMERICAN: 1843—

400—

AN ARAB SCHOOL IN ALGIERS

Wm. Macbeth

Height, 26 inches; length, 36 inches

IN an alcove of an Oriental apartment with pillars and arches appears the seated form of an Arab teacher, gowned in black and wearing a white turban. Seated on the floor before him, with backs to the spectator, or standing nearby against the walls and pillars, are several youths, in costumes of blue, red, yellow, brown and white and fezzes of white, red or blue. This group of figures is depicted in the somewhat tenebrous lighting common to many Oriental interiors.

Signed at the lower right.

Purchased from William Macbeth, New York, 1904.



No. 57

700

THOMAS MORAN, N.A.

AMERICAN: 1837—

700—

THE MOUNTAIN OF LOADSTONE

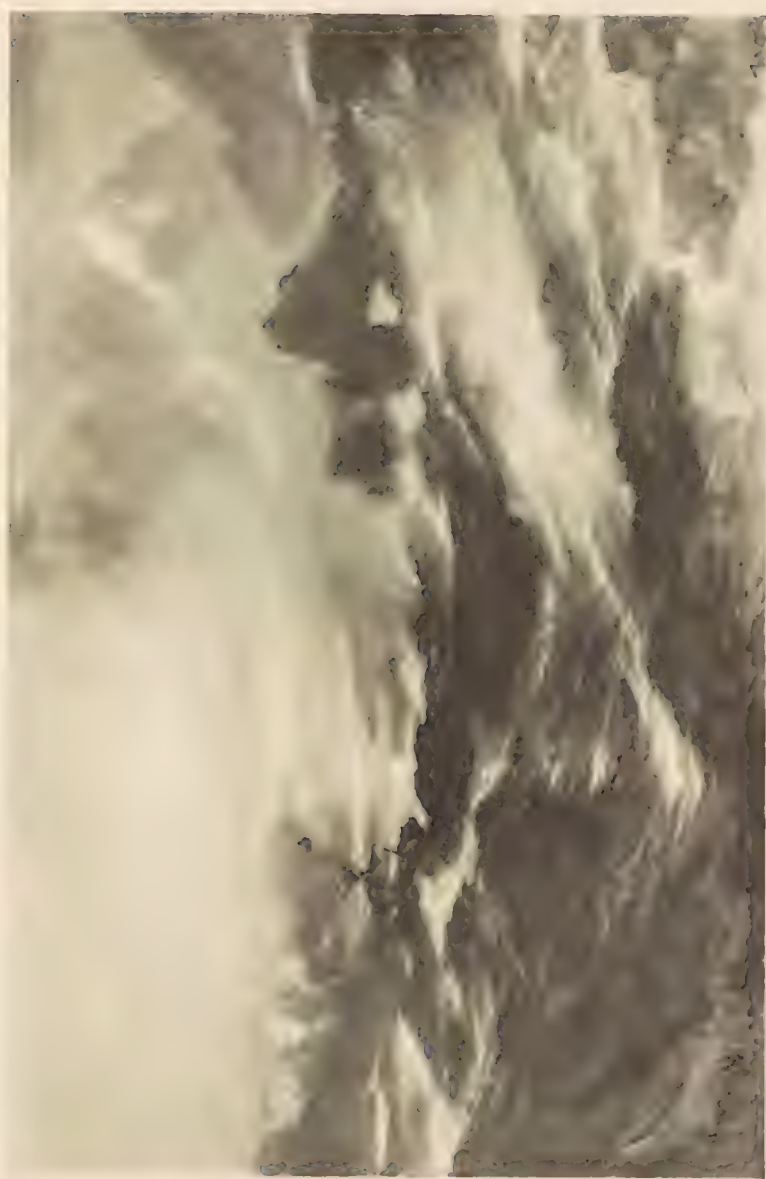
(Arabian Nights)

McDonough Galleries Height, 20 inches; length, 30 inches

A MARINE with the waves of the green ocean dashing against a rocky shore, on the right, and a mountain peak rising high above. The sun is depicted setting in a sky of red, yellow and other strong tints.

Signed at the lower left, and dated 1898.

Purchased at the National Academy of Design, New York, 1899.





No. 58

EDWARD H. POTTHAST, N.A.

AMERICAN: 1857—

OFF THE GRAND BANKS

Water Color: Height, 30 inches; width, 22 inches

A BEARDED sailor-man, with sou'wester and oilskins, is here depicted leaning on the gunwale of his vessel, the upper part of the figure being relieved against the high rolling masses of water which, by their shape and movement, truthfully represent the locality of the subject. From the sky above, but from outside of the picture, falls a gleam of pale sunlight in the trough of the great waves.

Signed at the lower left.

*Purchased at the American Water Color Society, New York, 1899,
Catalogue No. 272.*

325

325-

Wm. Macbeth

No. 59

SAMUEL COLMAN, N.A.

AMERICAN: 1832—

125

SAW MILL RIVER

125-

Height, 16 inches; length, 30 inches

E. T. Springer

A LANDSCAPE of peaceful aspect, in which the principal elements are a placid stream traversing the foreground, trees with spreading branches in the middle portion of the picture, and a wooded hillside bordering the valley. On the banks of the stream are cattle coming to drink and one or two figures. Above is a summer sky with masses of white clouds and here and there a space of blue.

Signed at the lower left, and dated 1868.

Purchased from John Snedecor's Sons, New York, 1899.

No. 60

ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

H Reinholdt

500

THE DRAMA OF THE MOUNTAIN TOPS

500-

Height, 30 inches; length, 36 inches

Henry Schultheis

IN the immediate foreground, which represents the point of view for the picture, is a space of ground with rocks. Immediately beyond masses of white mist are seen, from which, in the middle of the composition, arise the dark peaks of a mountain range. Above, in the right upper half of the canvas, is a sky of blue with white clouds which is rapidly being shut out from view by a heavy shower, represented as descending straight from the heavens on the upper left of the picture.

Signed at the lower right.

Purchased direct from the artist, New York, 1906.



No. 61

ARTHUR PARTON, N.A.

AMERICAN: 1842—1914

THE PASSING SHOWER

Height, 18 inches; length, 30 $\frac{1}{4}$ inches

A RICHLY-TONED landscape in which the foreground is occupied by the smooth waters of a river. On the farther bank, in the middle distance, are hillocks and trees, while on the left beyond is a distant mountain range. The summer sky, with spaces of blue in the upper portion on the right and cumulus clouds below, shows on the left a mass of dark clouds, where a shower is passing over the mountain range. In the immediate foreground, on the left, are a skiff and figure.

Signed at the lower left.

Thomas B. Clarke Collection, New York, 1899, Catalogue No. 283. \$1307

350

350-

J. M. McCarthy

No. 62

EDWARD H. POTTHAST, N.A.

AMERICAN: 1857—

THE VILLAGE CARPENTER

Height, 30 inches; length, 20 inches

5-25-
Otto Bernet, Agent

THE carpenter, in his shirt-sleeves and blue working apron, is seen standing at his bench, working with chisel and hammer. Through the panes of a window and an open door, on the right, the view from his shop discloses a door-yard with the red brick wall of a house, vines and flowers. The values are well maintained in this interesting example of American genre painting and the effects of light are realistically rendered.

Signed at the lower left.

*Purchased at the National Academy of Design, New York, 1899,
Catalogue No. 29 or 35.*

No. 63

FREDERICK W. KOST, N.A.

AMERICAN: 1861—

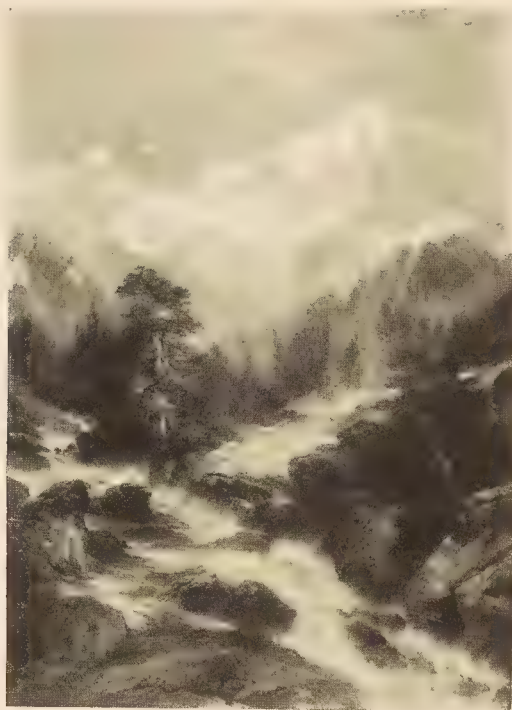
THE DRIFTWOOD GATHERER

Height, 22 inches; length, 28 inches

225-
225-
E. C. Springer

IN the foreground, on a sandy hillock partly covered with herbage and overlooking the sea, a man is piling up pieces of driftwood which he has gathered along shore. The expanse of water in the middle portion of the picture and the gray sky above form a sympathetic harmony with the brownish-pink of the sand dune and its dull green herbage, the whole making a picture of unified effect.

Signed at the lower left.



No. 64

THOMAS MORAN, N.A.

AMERICAN:

IN THE TETON RANGE—IDAHO

Height, 42 inches; width, 30 inches

A DRAMATIC composition with a stream rushing swiftly downward over rocks in the foreground, and the range of mountains filling the upper part of the canvas with peaks covered with snow. A gleam of sunlight illumines a portion of the middle distance, where a pine tree grows at the side of the stream and sunshine also falls on the mountain tops. Over all, a space of blue sky with gray and white clouds.

Signed at the lower left, and dated 1899.

Purchased at the National Academy of Design, New York, 1899.

1275-

1275-

W. W. Looman, Agent

No. 65

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

950

NOCTURNE—MOONRISE WITH SHEEP

Height, 18 inches; length, 36 inches

950-

W. W. Seaman, Agent

IN this pastoral scene a flock of sheep is depicted in the middle part of the composition, with the shepherd standing nearby, in the right foreground. On the left is a slightly rocky eminence, and overhead an evening sky with principal notes of blue and yellow. The moon, just above the horizon, already sheds sufficient light to accent the backs of the woolly flock.

Signed at the lower right, and dated 1906.

Purchased direct from the artist, 1907.

No. 66

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

775

775-

CLOUD AND SEA—PORTO RICO

Height, 36 inches; width, 28 inches

G. E. Prendergast

THE blue-green expanse of the sea occupies the lower part of the canvas, and above a low horizon rises a high sky, with a great white cloud in the central portion. Other smaller clouds, above and below, are seen, contrasting with open spaces of tempered blue.

Signed at the lower left, and dated 1905.

Purchased direct from the artist, New York, 1906.

No. 67

W. S. BUCKLIN

AMERICAN: 1851—

135

EARLY SPRING MORNING

Water Color: Height, 30 inches; length, 40 inches

A MISTY landscape of springtime, depicted in pale tints. From a foreground, in which are a few slender trees, the eye passes over a stretch of country to a hillside, dimly seen beyond and showing a shimmering haze of pale blue. Above is a sky with clouds accented with white in the upper portions of their masses.

Signed at the lower right, and dated '99.

135-

W. C. Thompson



No. 68

325-
HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

THROUGH THE BEECHES

325-
Mrs. Chamney L. Blair · Height, 35 inches; width, 20 inches

A COMPANY of people, ladies and escorts, all clad in brilliant costumes of many different hues, are seen descending a steep grassy slope lined on either side by beech trees in red, crimson and other tints of autumn foliage. In the upper part of the composition is a glimpse of blue sky with white clouds. The whole constitutes a fantasy in striking color effects.

Signed at the lower right.

Purchased direct from the artist, New York, 1910.

No. 69

M. K. Ho
600
600-
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

PEACEFUL MOONLIGHT REIGNS

Height, 36 inches; width, 28 inches

ABOVE a rugged landscape there is a high expanse of evening sky, in which a full moon is seen in the upper center. The landscape is bathed in its light and a few stars twinkle in the canopy.

M. Knodler Co.
Signed at the lower left, and dated 1904.

Purchased direct from the artist, New York, 1905.

R.C. Vose

No. 70

PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

THE INCOMING TIDE

Height, 26 inches; length, 36 inches

Vose Gallery

A COMPOSITION of great rock masses gleaming with tints of tawny red where they are lit by an afternoon sun and in contrast to strong shadows. In the foreground the sea is lapping in among them as the tide rises, the greens and whites of its waters making a telling foil for the glowing color of the rocks. At the top of the canvas, seen above the cliffs, are white clouds, tinged with pink, in a sky of qualified blue.

Signed at the lower right, and dated 1907.

Purchased direct from the artist, New York, 1907.

R.C. Vose

No. 71

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

THE RETURN—EVENING

Height, 18 inches; length, 36 inches

Vose Gallery

THE center of the picture is occupied by a loaded cart, drawn by a team of white-faced oxen, approaching the spectator. Walking beside the cart is the driver, whose jacket provides a valuable note of subdued blue. Above a low horizon is an evening sky, with the rising moon indicated on the right. The general color scheme is cast in grays and browns.

Signed at the lower right, and dated 1906-'09.

Purchased direct from the artist, New York.

No. 72

250
/

GEORGE HITCHCOCK, A.N.A.

AMERICAN: 1850—1913

250-
C. I. Springer

THE DUNES, HOLLAND

Height, 27½ inches; length, 46 inches

AMID the Holland dunes, with stretches of white sand, scattered grass and herbage, sheep are seen wandering as they pasture. Just over the most distant of the dunes, on the left, is a narrow strip of the sea, and above is a sky of pale tempered blue with a few white clouds. The picture is painted in light tones with prevailing notes of bluish-green and various grays, and a touch of yellow is given by blossoms on one of the bushes in the foreground.

Signed at the lower right, and dated 1892.

Boussod, Valadon Collection, New York, 1902, Catalogue No. 81. \$4607



275-

No. 73

WALTER ELMER SCHOFIELD, N.A.

AMERICAN: 1867—

275-

A BREEZY DAY, EARLY AUTUMN

Henry Schulteis

Height, 30 inches; length, 37 inches

THE composition shows a grove of trees, on a bank covered with tangled herbage, and a whitish-gray sky beyond. The color notes comprise qualified greens, browns and grays.

Signed at the lower right.

From the Pennsylvania Academy of Fine Arts, 1903, Catalogue No. 107.



No. 74

PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

EASTERLY STORM—BOAR'S HEAD

Height, 26 inches; length, 36 inches

THE middle portion of the picture is occupied by the ocean with waves breaking in surf and foam against a rocky shore. The tops of the cliffs fill the foreground, and the sky above is heavily clouded with dark gray.

Signed at the lower right, and dated 1905.

Purchased direct from the artist, New York, 1906.

975-

975-

C.A. Black



No. 75

225-
PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

MID-ISLAND GORGE

225-
C. C. Springer
Height, 20 inches; length, 30 inches

A LOW-TONED landscape depicting a wide stretch of undulating country, with a ravine running through it in the middle distance. On the farther side of the ravine, some rocks catch the light from the sky, striking a higher note of color amid dark greens and browns. Beyond is a troubled sky of gray and white clouds.

Signed at the lower left.

Purchased direct from the artist, New York, 1907.

No. 76

1450
HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

A CLASSIC—MASON'S ISLAND

1450-
W. C. Cresmer
Height, 28 inches; length, 36 inches

NEAR the center of the composition is a great oak tree in autumn foliage, growing at the edge of a forest, which appears on the left; in the foreground, on the right, a pool. Beyond is a prospect of level country, with a line of blue hills at the horizon, while through the open spaces in the foliage is seen a blue sky gradating to light gray below. An excellent effect is obtained by the arrangement of light and dark, and rich color notes.

Signed at the lower left, and dated 1903.

Purchased direct from the artist, New York, 1905.

No. 77

H Reinhardt

ELLIOTT DAINGERFIELD, N.A.

900

AMERICAN: 1859—

SUNSET—MISTS AND SHADOWS

900-

Height, 30 inches; length, 36 inches

Henry Reinhardt

THE point of view is from rising ground where are rocks and trees, including a storm-torn pine, overlooking a wide valley. Mist is rising over a distant range of hills and, above, the red disk of the sun is seen through a mist of gray. The upper portion of the sky is illumined with touches of orange.

Signed at the lower center.

Purchased direct from the artist, New York, 1906.

No. 78

CHARLES ROLLO PETERS

150

AMERICAN: 1862—

SAN JUAN MISSION

150-

Height, 36 inches; width, 30 inches

C. C. Springer

AN effect of moonlight. The white façade of the Mission fills most of the canvas, and a great arched doorway and an open window, above, as well as the cornice of the building, furnish masses of dark. The moonlight glow on the wall is further enhanced in effect by some dark masses of foliage and heavy shadows in the lower part of the picture. Dimly seen are the figures of a woman and child about to enter the Mission.

Signed at the lower right, and dated SAN JUAN, 1891.

No. 79

375
ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

375—
DEAD TREES

Henry Reinhardt

Height, 30 inches; length, 36 inches

A LANDSCAPE painted in a fairly light key, showing a road leading from the foreground into the right middle distance, with a covered wagon drawn by oxen. On either side of the road are a few dead slender trees. The middle portion of the canvas shows an expanse of pale gray, which seems to indicate a mountain side seen at a distance through the mist, and above is a sky of broken gray clouds with a few dashes of blue.

Signed at the lower left, and dated 1906.

Purchased direct from the artist, New York, 1907.



No. 80

LEONARD OCHTMAN, N.A.

AMERICAN: 1854—

400
AUTUMN TWILIGHT

400—J. M. McCarthy Height, 52 inches; width, 36 inches

A HANDSOME canvas, in which the color scheme is composed of autumn tints of the russet foliage of the trees, bordering a pasture and hillside of contrasting dull greens. Two cows are seen in the middle distance. Through the foliage of the trees, which reach up to the top of the picture, appears a luminous evening sky.

Signed at the lower left, and dated 1899.

Purchased at the Pennsylvania Academy of Fine Arts, 1900, Catalogue No. 50.



No. 81

260
BEN FOSTER, N.A.

AMERICAN: 1852—

A MURKY EVENING

260- Mrs. Fred. C. Brown *Height, 36 inches; length, 42 inches*

A MOONLIGHT effect, with the moon in a landscape, depicted in tints of gray. The lower half of the picture shows a sloping hillside, with a road, along which a man is driving some sheep. A grove of trees is seen on the left.

Signed at the lower left.

Purchased direct from the artist, New York, 1904.

No. 82

875
PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

CORNWALL ROCKS

875- Henry Schuttler *Height, 26 inches; length, 36 inches*

GREAT masses of jagged rocks are seen on the shore at the right, illumined by sunlight in tints of varied grays; also, many rocky spaces of ground partly grass-covered. The sea, with green and violet tints, fills the left side of the picture and breaks in white foam against the rocks. The sky is composed of diversified grays.

Signed at the lower right, and dated 1909.

Purchased direct from the artist, New York, 1906.

No. 83

HENRY BAYLEY SNELL, N.A.

AMERICAN: 1858—

TWILIGHT AT SEA

Water Color: Height, 44½ inches; width, 34½ inches

A PICTURE of a large square-rigged vessel, with white hull and all sails set, is seen moving slowly forward to the spectator, in the smooth gray-blue waters of the sea. The mass of the vessel rises up majestically before a sky of tempered blue, and a rosy light on the port gunwale makes a telling note of warm effulgence amid the shadowy tints of cool and quiet twilight blues.

Signed at the lower right.

*Purchased at the American Water Color Society, New York, 1899,
Catalogue No. 239.*

650

650-

Wm. Macbeth

SECOND AND LAST EVENING'S SALE

THURSDAY, FEBRUARY 15, 1917

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.15 O'CLOCK

Nos. 84 to 166, inclusive

No. 84

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

INDIAN HUNTER

Height, 8 inches; width, 6 inches

AN Indian is seen on the left, drawing his bow as he is about to shoot at a deer, which is bounding away on the right of the picture. The landscape composition shows trees on the left and a bit of warm tinted in the upper right of the picture.

Signed at the lower right.

Frederick S. Gibbs Collection, New York, 1904, Catalogue No. 108.

190
190—

Vose Gallery

\$2407

No. 85

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

THE WAYFARERS

Height, 8 inches; width, 6 inches

IN a landscape setting, with the foliage of trees on either side framing in a vista of hills and sky, are two small figures approaching in the foreground. In their costumes are notes of red and blue.

Signed at the lower right.

Frederick S. Gibbs Collection, New York, 1904, Catalogue No. 107.

260
260—

S. F. Rothschild

\$1557



No. 86

HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

LIGHTHOUSE—HONFLEUR

Panel: Height, 11 inches; width, 8 inches

THIS little picture, painted in a symphony of tender grays, shows a lighthouse tower with the light shining out, and two windows in the house adjoining showing glints of light also. Back of the buildings is a steep shore, and the smooth water of the foreground, slightly rippling, reflects the gray sky and the lighthouse.

Signed at the lower left.

From William Macbeth, February, 1907, who purchased the painting from Mr. Frank Lethbridge. Letter to Mr. Macbeth from Lethbridge regarding the painting will be presented to the purchaser.

R.C. Vase

875

875-

Vase Gallery

✓ g
✓

No. 87

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

THE WOODS

Height, 8 inches; length, 12 inches

A LANDSCAPE showing a harmony of sober autumn tints, the composition consisting of lowlands with groups of trees on the right; a glimpse of distance and sky at the left.

Signed at the lower right, and dated '89.

T. Kirkpatrick Collection, New York, 1900. *No catalogue*

Hahlo

825

✓ *g. oak*

825

Arthur Hahlo & Co.

No. 88

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

SUNSET

Height, 8 inches; length, 10 inches

A GROUP of trees near the center of the picture, in the middle distance, silhouetted against a glowing evening sky; a line of hills, a barn on the left, and a level foreground with a bit of water, are the elements in this little landscape.

Signed at the lower left.

Purchased from S. P. Avery, Jr., New York, 1900.

Hahlo

v. att?

675

675

Arthur Hahlo & Co.

rather heavy



No. 89

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—

TWILIGHT

Panel: Height, 5 inches; length, 8½ inches

A MAN riding a white horse, with a dog at his heels, is seen in the foreground, crossing a plain; two small trees are on the right and a third in the left middle distance. Above the low horizon is an evening sky with a strip of gray cloud.

Purchased from William Macbeth, New York, 1902.

Mrs. Chas. C. Rumsey

660

600-



No. 90

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

LEEDS, NEW YORK

Millboard: Height, 9½ inches; length, 13 inches

A VIEW of a wide valley, with a large elm in the middle distance, and mountains beyond. The effect is in early autumn while the grass is still green and the foliage is beginning to color.

Signed at the lower left, and dated '83.

William T. Evans Collection, New York, 1900, Catalogue No. 133. - \$270-

H Reinhardt

9-525-
as - 525-

Henry Reinhardt

1075

No. 91

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

V-att

1075-

THE RIVER

Arthur H. Hahlo & Co. Height, 9 inches; length, 11 inches

A COMPLETE little landscape with various elements combined in a pleasing ensemble. On the left is a placid river; in the foreground green meadows with a group of trees in the right center; overhead a gray sky.

Signed at the lower right, and dated '90.

T. Kirkpatrick Collection, New York, 1900. No catalogue





No. 92

GEORGE DE FOREST BRUSH, N.A.

AMERICAN: 1855—

BOY WITH A GREEN CAP (*Trilbie*)

M. Knoedler & Co.

Millboard: Height, 7 inches; width, 6 1/4 inches

A HALF-LENGTH picture of a chubby child with rosy cheeks, the face in three-quarter view to the left. On his head is a close-fitting cap of dark green and he wears a jacket of brown with wide collar, fastened at the neck with a narrow pink ribbon. The work shows the characteristic technical methods of a celebrated American artist and is a typical example.

Signed at the upper left, and dated at the upper right, 1905.

3333 - On consignment from Artist Dec 12/1905 -

Sold Wm. Claussen Feb 27/1906 - \$ RXX -

No. 93

GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

SHEARING THE DONKEY

Height, 13 inches; length, 18 inches

A BROWN donkey is standing in side view in the middle of the picture, while a man with a shirt of dull red bends over his hindquarters, clippers in hand. On the right a woman is seen passing, and some chickens are pecking about the yard. In the distance are trees and a glimpse of sky.

Signed G. F. at the lower left.

Purchased from William Macbeth, New York, 1905.

No. 94

DWIGHT WILLIAM TRYON, N.A.

AMERICAN: 1849—

MOONRISE—OCTOBER

Panel: Height, 11 inches; length, 16 inches

A POETIC rendering of an early evening effect, painted in quiet tints. Stony pastures occupy the foreground and in the middle distance is a belt of trees; beyond, the moon is just rising, lighting up the sky. The general effect is one of restraint and sobriety.

Signed at the lower left.

Purchased from N. E. Montross, New York, 1902.

M K 16
650

Good
9 inch
sent
M. Knodler Co.

650-

M. Knodler Co.

450

450-

Henry Schultze

No. 95

HOMER D. MARTIN

AMERICAN: 1836—1897

RUBY STRONG—NORMANDY

Height, 14 inches; width, 11 inches

A FIGURE picture by Homer Martin, portraying a little girl, bare headed and bare legged, with heavy dark hair and wearing a striped jacket of green and red and a skirt of black. She is depicted standing on a Normandy beach, her hands behind her back and the head in profile view as she gazes out to sea. The horizon is placed low on the canvas and a sky of blue-gray forms the background for the little figure.

Purchased from William Macbeth, March 8, 1904; purchased by Mr. Macbeth from Mrs. Martin. There was a painting of Martin's studio showing "Ruby Strong" tacked up on the wall. This painting was photographed and the negative is in the possession of Mr. Macbeth, who had seen the original painting when in possession of Mr. Martin—that is, the painting on the studio wall.

M K To

550

550—

M. Knoedler Co.

✓
st + g.



J. Leung

1300

No. 96

HOMER D. MARTIN, N.A. ✓

AMERICAN: 1836—1897

MOONLIT POND—HONFLEUR

1300—

Wm. Macbeth

Height, 10 inches; length, 14 inches

A PASTORAL in Normandy showing a pond in the foreground, some trees on the farther bank and the crescent moon, in the twilight, near the horizon. The effect is depicted in harmonious grays.

Signed at the lower right.

Purchased from William Macbeth, New York, February, 1907. Purchased by Mr. Macbeth from Mr. Frank Lethbridge, British Vice-Consul at Ghent, Belgium, who had obtained the picture direct from the artist.



A. A. 18
aspx
1775-
J. Leary

No. 97

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

1775-

EVENING—EARLY AUTUMN

from

v. att.

John Leary

Height, 12 inches; length, 16 inches

A LANDSCAPE in quiet tints of gray and subdued greens and browns. In the middle portion of the picture, on the left, is a group of trees, and there are glimpses of a little stream, here and there in the foreground and in the middle distance, reflecting the gray of a sky filled with clouds.

Signed at the lower right.

From William Macbeth, New York, 1902.



J. Lury
2000

No. 98

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

yellow

g.
/

2,000— OCTOBER AFTERNOON

John Leary.

Height, 11 inches; length, 19 inches

AN autumn pastoral, with a qualified color scheme of tawny yellows, greens and grays; a gray sky mingled with blue, a grove of trees and a pool in the foreground. Haystacks and a barn are seen in the middle distance.

Signed at the lower left, and dated 1902.

Purchased from George H. Tappen, New York, 1902.

No. 12 in
Somer Bale at
Baker Street May 26, 1943





No. 99

GEORGE DE FOREST BRUSH, N.A.

AMERICAN: 1855—

GIRL'S HEAD (Miss Nancy)

Mr. Knoedler Co.

Height, 14 inches; width, 10½ inches

A HEAD and bust picture of a trim and wholesome-looking girl, with fair hair and blue eyes, the head turned slightly to the right, and wearing a brown frock. The head is precisely drawn and modeled with simplicity.

Signed at the left (above the shoulder), and dated 1904.

On consignment from Artist Nov 17/1904

J.232. Sold Wm. Lawrence Feb 27/1906 - \$AMXX.

M K Co
1880

A.A. It
amxx

✓ max-
amxx

1000—

No. 100

HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

THE DUNES

Water Color: Height, 10 inches; length, 14 inches

FROM a level space in the foreground, partly covered with grass and herbage, rises a steep hillside, rock crowned, and a road, on the left, leading up to its top. A springtime sky of whitish gray with a touch of blue is in agreeable contrast to the colorful notes of the dunes.

Signed at the lower left, and dated 1883.

Purchased from William Macbeth, New York, December, 1904. Purchased by Mr. Macbeth from Obach & Co., 168 New Bond St., London, this firm acting as agents for Mr. John Hebb, an architect of London. Mrs. Martin had informed Mr. Macbeth that Mr. Hebb had purchased paintings from her husband. This painting is reproduced in Mrs. Martin's book on her husband's work.

No. 101

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

THE EMERALD POOL

Panel: Height, 13 inches; length, 16 $\frac{1}{4}$ inches

A COLOR symphony in which the principal notes are qualified greens and blues, with accents of orange and red. A figure of a young woman, in a frock of warm-tinted white, is seen seated on the bank of the pool, the water of which reflects foliage and a brilliant sky.

Signed at the lower right.

Purchased direct from the artist, 1912.

M H T Co
300

ost

300-

M. Knoedler & Co.

275

275

Wm. Macbeth

Carmichael
appx
2nd



No. 102

WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

1800

1200—

A WRECK NEAR GLOUCESTER

M. Knedler 1880

Water Color: Height, 14 inches; length, 20 inches

A TWO-MASTED sailing vessel is here seen cast by a storm upon the rocky shore. Some figures of men are indicated on the sloping deck of the ship and on shore, carrying away burdens on their shoulders, showing that salvage is in progress. The rocks of brown and the sky of gray are contrasted with the dark blue tint of the hull of the vessel.

Signed at the lower left, and dated 1880.

Purchased from Edward C. Stedman, New York, 1905.

No. 103

THEODORE ROBINSON

AMERICAN: 1854—1896

THE THATCHED COTTAGE

Height, 16 inches; width, 14 inches

A HARMONY of grays and greens, with a sky of blue in color unison. On the right is a cottage with high, sloping, thatched roof; on the left, a group of trees. The effect is in sunlight.

Purchased from William Macbeth, New York, March, 1908; purchased by Mr. Macbeth from Mrs. McCahill, a pupil of Theodore Robinson.

A.A. 14
O x x

325- 325-

S.A. Fatman

No. 104

J. FRANCIS MURPHY, N.A.

AMERICAN: 1858—

CHANGING MAPLES

Height, 16 inches; length, 22 inches

A LANDSCAPE with very strong contrasts of dark and light presented by its sky, white with black stormy clouds, and the country in foreground and the distance low-toned under the shadows. In the left center of the picture a group of maples with foliage of tawny yellows and red gives a lighter note, and on the right a break in the sky, with a gleam of light in the clouds, gives another to balance it.

Signed at the lower right, and dated '88.

Purchased from William Macbeth, New York, 1905.

M K 16

1200

James like

g. 1200-

Mr. Knodler & Co.

175

No. 105

WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849—1916

175— NEAR BAY RIDGE

G. A. Miller & Son

Height, 10 inches; length, 15 inches

A HARBOR scene with the water occupying the foreground and vessels, buildings, piers and other landing places crossing the picture in the middle distance. The sky of gray, mingled with blue, is reflected in the water, and a few notes of white, red and black, accenting the shipping, diversify the general effect.

Signed at the lower right.

William T. Evans Collection, New York, 1913. ~~\$12~~ \$155



700

No. 106

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

700—

THE OLD SAND ROAD

Henry Schultheis

Height, 12 inches; length, 16 inches

A LANDSCAPE composed of a plain, stretching far away to a low horizon, and an autumn sky of gray. Through the middle of the picture, over the flat lands, runs a sandy road. The immediate foreground is in shadow and this portion of the picture is balanced by clouds in the upper part of the sky which are darker than the space below them. Thus, with the light concentrated in the central portion of the picture, the effect is made striking, although the landscape, in its general effect, is rendered in the quietest of tints.

Signed at the lower right center.

Purchased from Mrs. A. H. Wyant, New York, 1902.



900

A. A. H
SXX

No. 107

✓ 9.18.
co-

HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

900-

INDIAN SUMMER

upright

Capt. Marion Mc Millin

Height, $16\frac{3}{4}$ inches; width, 12 inches

A PICTURE of the American autumn which bears on its face convincing evidence of truth to nature. The entire foreground is occupied by a shallow stream and a piece of its gravelly bank. In the middle distance the stream is bordered by trees and through the foliage appears a sky of pale blue. The water reflects the foliage and the sky while, at the same time, its transparency discloses portions of the stream's sandy bed.

Thomas B. Clarke Sale, New York, 1899, Catalogue No. 345. \$350-1



1300

No. 108

ROBERT C. MINOR, N.A.

AMERICAN: 1840—1904

1300—

EARLY AUTUMN

Capt. Marion Mc Millin Height, 16 inches; length, 21 inches

AN excellent example of the landscape art of Robert C. Minor, in a well-balanced composition presenting a foreground of grass and herbage, while on the left are several trees whose branches and foliage reach to the top of the picture. On the right, beyond a road which winds through the fields, is another group of trees, the foliage gently illumined by afternoon sun; in the distance a line of blue hills. The sky of broken white and gray clouds, with some spaces of blue, is luminous and effective.

Signed at the lower right.



5200

No. 109

ALEXANDER H. WYANT, N.A.

AMERICAN: 1856—1892

✓
9m-

5200-

A BROOK IN THE CATSKILLS

James Hastings

Height, 14 inches; length, 20 inches

A WYANT with a picturesque subject, including a placid stream in the middle foreground, meadows on either side, and a group of trees in the left center of the composition. Over all is a sky of delicate gray clouds with some blue intervening in the upper portion.

Signed at the lower right.



400

No. 110

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN: 1871—

400—

HALCYON DAYS

W. W. Seaman, Capt. Height, 16 inches; length, 24 inches

A GROUP of four female figures in a setting of landscape, with a view of the sea and sky beyond. Three of the figures are grouped together in the middle left portion of the picture; two being seated and one standing, the last holding up a baby in her arms. The fourth figure, in the right center, is advancing towards the spectator and holds a rose in her outstretched right hand. The costumes show tints of yellow, blue, pink and white.

Signed at the lower left.

Purchased from William Macbeth, New York, 1907.



M K Tw
600

Barney Rust
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u x x

g -

No. 111

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

600—

THE THREE-MASTER

M. Knoedler & Co.

Panel: Height, 18 inches; length, $21\frac{3}{4}$ inches

A HARMONY of sober tints—grays, blacks, yellows, browns, dull pinks and reds—showing a sailing vessel, in side view, moored in the *bassin* of a French seaport. The masts and rigging stretch upward before a background of gray sky and the houses lining the harbor quays.

Signed at the lower right

Purchased direct from the artist, New York, 1912.



M K 112
2000

No. 112

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

SPRINGTIME IN THE CATSKILLS

2,000—

M. Knodler & Co.

Height, 16 inches; length, 22 inches

Knodler & Co.

A LANDSCAPE of subtle general effect, in which the elements of the composition are level fields, with a brook in the right foreground; some trees in spring foliage on the extreme right, and others in the distance, with a line of hills at the horizon. Over all is a sky of tender gray. The picture is painted in tints that are qualified by the atmospheric effect of a somewhat misty day in springtime.

Signed at the lower right, and dated 1902.



4850

No. 113

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

v. 9.
ms. xx.

4850- EARLY EVENING

Otto Bernet. Agt. Height, 16 inches; length, 24 inches

IN the foreground is a sheet of water which reflects the light of the full moon, seen in the middle of a sky mostly filled with clouds. Some trees and bushes diversify the forward planes of the picture, and in the distance is a range of blue hills.

Signed at the lower right.

William T. Evans Collection, New York, 1900, Catalogue No. 10. — \$2307



1000
↓

No. 114

THEODORE ROBINSON

AMERICAN: 1854—1896

1000—

TWACHTMAN'S HOUSE

A. M. White

Height, 18 inches; length, 22 inches

A WINTER landscape showing the roofs of a country house and its walls and garden in a mantle of snow. The whole is in shadow except for a part of the picture on the left where the sun gleams on the snow-covered ground. This excellent example of the art of Theodore Robinson shows his characteristic feeling for color and his well-known quality of truthful observation.

Signed at the lower left, and dated 17 JAN. 1892.

William T. Evans Collection, New York, 1900, Catalogue No. 146. \$410.7



M K 16
1500

CA-3419

No. 115

WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

1500—

PERILS OF THE SEA

2 Women foreground
life savers a beach

g.
a mixx

M. Knedler Co.

Water Color: Height, 14 inches; length, 20 inches

Two fisher maidens are seen standing on a dock in the foreground and below is a group of sailor men, one, with arm extended, pointing out to sea. The middle portion of the picture shows the ocean, and above is a dark, stormy sky. A stirring depiction of an incident in the seafarer's life in which tragedies are so numerous, painted in a color scheme of subdued general tone.

Signed at the lower right, and dated 1881.

Thomas B. Clarke Collection, New York, 1899, Catalogue No. 269. - \$2107





No. 116

JOHN LA FARGE, N.A.

AMERICAN: 1835—1910

BRIDLE PATH—TAHITI

Water Color: Height, 19 inches; length, 20½ inches

Edw. D. Pettus

A *VIRILE* piece of painting of a South Sea Island subject, characterized by strong color. A grassy roadway, bordering the sea, leads from the left foreground to a point where it disappears in the middle distance amid thick masses of foliage. A horse, with rider nude except for a red loin cloth, is seen in the extreme left foreground, in back view to the spectator. Beyond the hills which line the shore is an evening sky of great brilliancy.

not signed

No. 117

WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

SAILING OUT OF GLOUCESTER HARBOR

Sail from
Water Color: Height, 14 inches; length, 20 inches

A SLOOP under full sail and careening to the right is seen making its way seaward, while a two-master is indicated on the horizon. The hull and sail of the sloop are reflected in the water, making a note of dark gray in an ensemble of clear tints, the sky being filled with white clouds and, in the upper portion, gray.

Signed at the lower left.

From Edward C. Stedman, New York, 1905.

M K 56

1000

1000—

Knoedler Co.

No. 118

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

VENICE—MOONLIGHT

Panel: Height, 24 inches; width, 16 inches

THIS picture presents an ensemble of qualified blues and grays, the sky occupying the greater portion of the composition. The moon is rising over the horizon and the Campanile, sailboats and lights on shore produce various accents of value.

Signed at the lower right.

425

425—

Stanley W. Edwards

J. F. Brown
5000

No. 119

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

5000— APPROACH TO THE OLD FARM

upright
golden

9

Macbeth Gallery

Height, 22 inches; width, 16 inches

A LANDSCAPE with a color scheme of warm greens and grays and yellow browns; a meadow and pathway in the foreground, some slender trees in the middle distance; farm buildings on the left, and rising ground beyond. Over all an autumn sky of gray.

Signed at the lower left, and dated 1902.

Frederick S. Gibbs Collection, New York, 1904, Catalogue No. 271. \$9307





No. 120

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864 -

A GRAY DAY, BOULOGNE-SUR-MER

Height, 18 inches; length, 22 inches

ONE of a series of pictures, by this artist, of harbors and shipping. In the forepart of the composition, in the basin of the port, are moored several tugs and farther off are other vessels. Smoke and steam arise from their funnels and pipes and the water reflects a sky of warm gray. Notes of green and red in the hulls diversify the sober scheme of color.

Signed at the lower right.

Purchased direct from the artist, New York, 1912.

400

400 E. G. O'Reilly

No. 121

THEODORE ROBINSON

AMERICAN: 1854—1896

GATHERING PLUMS

woman on ladder

Height, 22 inches; width, 18 inches

A GIRL, with white apron and cap and yellow frock, stands on a step-ladder up among the foliage of plum trees. A little distance away is another girl, in white bodice and blue apron. The scene is in a French orchard and is depicted in sunlight effect with fresh, clear color.

Signed at the lower right, and dated 1891.

Purchased from S. S. Dustin, New York, 1908.

No. 122

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

MOONLIGHT

Height, 18 inches; length, 24 inches

THE composition shows a sheep stable with high sloping thatched roof, on the right, and a shepherd and his flock entering by a doorway in the plastered wall. By the side of a road, which leads into the middle of the picture, a cottage, on the left, shows a gleam of lamp-light from within in the cracks of the shutters. Overhead is a night sky with a few stars.

Signed at the lower right.

M. K. T. G.

300

300—

M. Knoedler & Co.

575

575—

Henry Schultheis

3300

No. 123

HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

3300—

AUTUMN ON THE SUSQUEHANNA

W. W. Seaman, Agt.

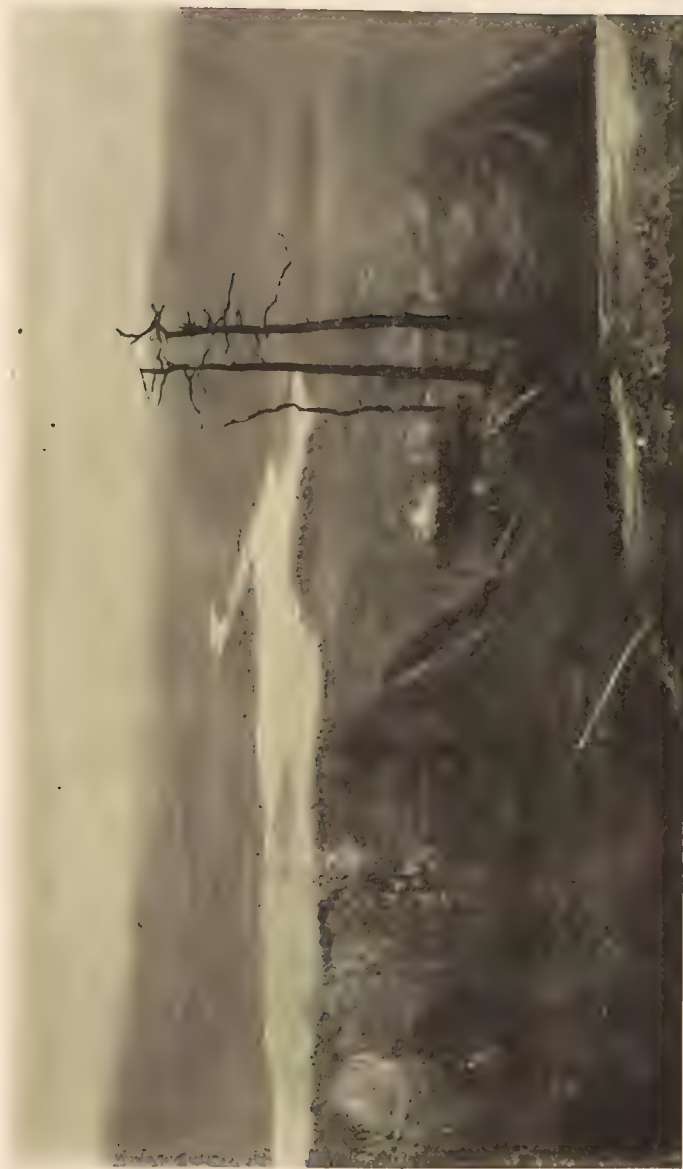
Height, 15 inches; length, 25 inches

A WELL-KNOWN example of the earlier period of Homer Martin's landscape painting, characterized by conscientious study of detail. On an eminence in the foreground are three dead trees which, rising to the upper part of the canvas, form valuable dark notes in the pervading color harmony of autumn tints of red and tawny yellow. The river winds through the hills in the middle of the picture and the distance fades away to the horizon where it joins a sky of tender grays.

J/1879?

William T. Evans Collection, New York, 1900, Catalogue No. 226. \$600.

unint
Land - H.K.



No. 124

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

NIGHTFALL

Height, 16 inches; length, 24 inches

THE sun has set and night is coming on over a roadway, leading from the foreground into the middle of the picture, through stretches of green pastures. Groups of trees show their masses before a sky of gray clouds and on the horizon, toward the right, is the silhouette of the roof of a house.

Signed at the lower left.

William T. Evans Collection, New York, 1900, Catalogue No. 50. - \$500



mk
3000
✓

No. 125

GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

3000 — IDEAL HEAD *guel*

M. Knoedler & Co. Height, $28\frac{1}{2}$ inches; width, $19\frac{3}{4}$ inches

g.
guel
5111

EMERGING from a dark background is the face of a young woman in three-quarters view; lace-like drapery is indicated about her neck and shoulders, and the light falls from the left on the head and body.

Signed at the lower left.

Purchased from William Macbeth, New York, January 31, 1906, who purchased the painting from Walter Rowlands, 431 Boylston Street, Boston.



No. 126

1800

DWIGHT WILLIAM TRYON, N.A.

AMERICAN: 1849—

1800— ACROSS THE FIELDS—NOVEMBER

W. W. Seaman. Agt. Panel: Height, 18 inches; length, 30 inches

AN autumn pastoral of New England country, with stony pastures in the foreground, dotted with bushes and trees. Farther away is another stretch of level ground and a belt of trees, with low-lying hills in the distance. The sky, of quiet grays, is tinged with blue at the horizon and gradated into warmer tones above.

Signed at the lower right.

From N. E. Montross, New York, 1904.



No. 127

525

PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

525—

EVENING AFTER THE RAIN

W. J. L. Adams

Height, 20 inches; length, 30 inches

A BELT of trees in autumn foliage, and in part without leafage at all, crosses the canvas in the middle distance, following the gentle slope of a hillside. At the base of the rising ground runs a stone fence and the foreground is composed of meadowland, with withered herbage, and a small stream. The sky with a curtain of gray cloud, tinged with pink on the lower edges, reveals below, on the left, a clear space filled with evening light.

Signed at the lower left, and dated 1903.

Purchased from William Macbeth, New York, 1903.



775

No. 128

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

sk

v

NEAR MONTCLAIR

775

Height, 19 inches; length, 28 $\frac{3}{4}$ inches

Mrs. J. Morris Miller

AN unfinished picture, vigorously "laid in" and completely balanced in composition, values and general effect. A plain occupies the foreground and a white-walled cottage is seen at the right, in the middle distance. On the horizon, at the left, is a town. The sky shows broken masses of white and gray clouds with a space of blue in the left center.

Signed at the lower right.

R @ Vase

2200

No. 129

WINSLOW HOMER, N.A.

AMERICAN: 1836—1910

v. 8

v. 20+ x

THE TURKEY BUZZARD

2200-

Vase Gallery

Water Color: Height, 14 inches; length, 20 inches

A CLUMP of palm trees, with rich green foliage and light gray trunks, forms the center of this brilliant piece of painting. A strip of sandy beach, the blue water of a lagoon, a belt of trees in the distance, dark under the shadow of a cloud, and a high sky of gray with a patch of blue in the upper left, complete the picture. High up on the right sails the turkey buzzard. The effect is rendered with the simplest of means, evincing admirable mastery of the medium, and delighting by sureness of accomplishment.

Signed at the lower left, and dated 1904.

Purchased from the artist, through the American Water Color Society, New York, 1906, Catalogue No. 442.

No. 130

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

GOLDEN EVENING: NOANK HARBOR

Height, 28 inches; length, 36 inches

A WELL-KNOWN picture, presenting a color harmony of warm tints. The lower part of the composition shows the expanse of the sea, with low horizon, dotted with a few sails on the extreme left. Ships and buildings are on the right, with two buoys in the immediate foreground. From the horizon to the top of the picture is a great expanse of evening sky in which broken clouds are gilded with orange, pink and yellow, the whole tempered by notes of blue.

Signed at the lower left, and dated 1905.

Purchased direct from the artist, New York, 1905.

No. 131

JULIAN RIX

AMERICAN: 1851—1903

NORTHERN LAKE, NEW BRUNSWICK, CANADA

Height, 22 inches; length, 30 inches

THE waters of the lake occupy the lower part of the picture and reflect on rippling waves the warm yellow-white of sun-kissed cumulus clouds in a sky of blue. Through the middle of the composition runs a belt of level country with a mountain rising from the plains on the right. The effect depicted is one of late afternoon.

Signed at the lower right, and dated 1899.

Purchased direct from the artist, New York, 1899.

650

650—

F. Cheever

725 725—

G. Spencer

3000

No. 132

JOHN HENRY TWACHTMAN ✓

AMERICAN: 1853—1902

3000—

THE FROZEN BROOK

snow-capped

*fix
astx*

Wm. Macbeth

Height, 30 inches; width, 22 inches

A WINTER landscape with snow-covered slopes and a brook in the middle portion of the canvas. In the upper part, through the trunks and branches of trees, is seen a stretch of country and a bit of gray sky.

Signed at the lower left.

From the J. H. Twachtman Sale, New York, 1903, Catalogue No. 41. \$440-1



M K 16

3700

No. 133

WINSLOW HOMER, N.A. ✓

AMERICAN: 1836—1910

v. 9.
n'

3700-

A VOICE FROM THE CLIFFS

M. Knoedler Co.

Water Color: Height, 21 inches; length, 30 inches

THIS is one of the most celebrated of all of Winslow Homer's figure pictures, and belongs to the series which he painted from English motives in the early eighties. It has been described and praised by many writers. The composition shows a group of three fisher-girls, with their baskets and nets, standing in three-quarter length in the immediate foreground, the group relieved against a background of chalky cliffs. At the lower right, on the surface of an estuary, is a small sail-boat, and on the extreme left, behind the group of figures, is a dory drawn up on shore. The three young women, whose figures face the spectator, are looking intently forward to the right. Their expressions show intentness on whatever is happening on the sea which lies beyond.

Signed at the lower right, and dated 1883.

Purchased from Edward C. Stedman's Collection, New York, 1905. ✓

No Catalogue



1125

No. 134

PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

1125- GOLD AND GLOOM

Otto Bernet Agent Height, 25 inches; length, 30 inches

A HEADLAND jutting out into the sea, in the middle distance on the right, and appearing in the picture quite dark against the sky of clouds tinged with evening light, furnishes a sombre mass in contrast to lighter masses, and explains the title. In the immediate foreground on the left is a bit of shore. The waters between this and the headland and in the view of the sea beyond are depicted in tints of varied blues, grays and whites.

Signed at the lower left.

Purchased from William Macbeth, New York, 1905.



Holland Galleries

3600

No. 135

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

3600— RETURNING FROM PASTURE—MILTON

Holland Galleries

Panel: Height, 22 inches; length, 34 inches

GREEN pastures and, on the right, groups of trees in summer foliage, with a sky of subtle gray and white and a bit of blue, are the elements of this characteristic Inness landscape. On the left, in the foreground, two cows, wending their way homeward, form notes of light tints in the prevailing sober harmony.

Signed at the lower right, and dated 1880.

William T. Evans Collection, New York, 1900, Catalogue No. 114. - \$980.1



S. June 1886

H Reinhardt
3900

No. 136

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

3900—

THE DAWN

Henry Reinhardt

Height, 22 inches; length, 30 inches

Henry -
9.

A LANDSCAPE composed of the simple elements of meadows, in the foreground, with a pool and a group of trees on the left. The gray autumnal sky shows clouds tinged with the coming light of day and spaces of subdued blue in the upper portion.

Signed at the lower left.

From William Macbeth, and purchased by him from Mrs. Wyant in 1899.

from Macbeth



M 76 16
3500

No. 137

J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

3500—

AFTERGLOW—OCTOBER

M. Knoedler Co.

Height, 24 inches; length, 33 inches

A LANDSCAPE composed of simple elements, a level stretch of country, bordered by masses of trees which extend across the canvas, occupying the foreground. Beyond is rising ground, and the sky, overhead, shows pale tints of pink and yellow intermingled with white and tempered blue. The effect is in the autumn, with the foliage illumined in part by reflected sunshine coming from the left and producing a glow of red and yellow. This is in contrast with the notes of green in the foreground and the whole is suffused with the October haze.

Signed at the lower left, and dated 1905.

Purchased from William Macbeth, New York, 1905.

frederick red effen



No. 138

800

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

800-

CLEARING FIRES

Henry Schulteis

Height, 28 inches; length, 36 inches

A ROUGH road leads from the middle foreground through a piece of land that has recently been stripped of its timber, stumps and piles of cordwood appearing here and there, while in the distance brushwood fires are burning, with blue-gray smoke rising in the air. On either side of the road are a few trees, which have been spared, their tall trunks reaching to the upper part of the picture where their branches are covered with foliage in autumn tints. Beyond is a wide expanse of pearly gray sky with some spaces of blue.

Signed at the lower left, and dated 1909.

Purchased direct from the artist.



2100

No. 139

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

2100— HAULING THE WINTER'S WOOD

Mrs. J. Morris Miller Height, 18 inches; length, 36 inches

THE central point of interest, giving the picture its title, is a sled, piled high with tree trunks and drawn by a double team of oxen, moving slowly away from the spectator as it is hauled over a stretch of snow-covered country. Two men, on foot, accompany the load and, above the horizon, bright notes of red and yellow in the sky indicate the setting of the winter sun.

Signed at the lower right, and dated 1904.

Purchased direct from the artist, New York, 1905.



R C Vose

450

No. 140

CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856—

450—

THE AWAKENING OF SPRING

W. C. Thompson

Height, 24 inches; length, 36 inches

A PICTURE of rolling, rocky pastures with trees dotting a ravine in the middle distance and extending to the sea, where the blue waters are seen through a misty April atmosphere. The sky shows the tempered, rain-washed blue of the spring season and white clouds float above the horizon.

Signed at the lower left.

Purchased from the late Theo. C. Noé, New York, March, 1904.



1000
No. 141

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

1000— CLOUD AND SUNSHINE: NEAR AN OLD
QUARRY, NEW ENGLAND

Harrison Becker

Height, 28 inches; length, 36 inches

A GROUP of oaks, meadowlands and a pool are the features of the foreground in this landscape. In the distance appear a white spire and other indications of a village embowered in trees. From a horizon, placed somewhat low, rises a sky filled with broken cloud forms, warm tinted with pink and yellow, while on the extreme left rain is descending from a dark cloud high up in the picture. The pool reflects, with a valuable note of color, a space of blue in the sky.

Signed at the lower left, and dated '96.



4100

No. 142

JOHN HENRY TWACHTMAN ✓

AMERICAN: 1853—1902

4100—

RAPIDS IN THE YELLOWSTONE

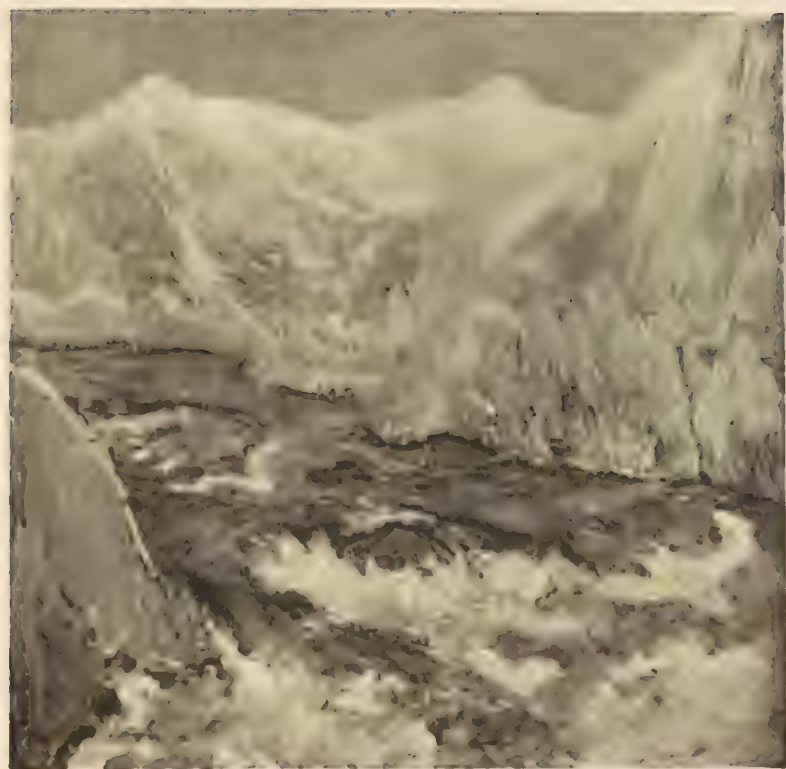
Macbeth Galleries

30 inches square

A COLOR arrangement in high-keyed tints, the motive being the waters of the Yellowstone flowing rapidly between rocky banks, which rise to white peaks in the upper portion of the canvas. The prevailing tints are qualified whites, pinks and blues, with a suggestion of violet, with more positive notes given in the blue and green of the water and the blue in a space of sky.

Stamp of the "Twachtman Sale" at the lower left.

Purchased from Silas S. Dustin, New York, 1908.



1911

m K T6
3000

No. 143

HORATIO WALKER, N.A.

AMERICAN: 1858—

3000—

GIRL FEEDING TURKEYS

luminous

M. Knedler & Co.

Height, 28 inches; length, 36 inches

A FLOCK of turkeys, including a fine bronze gobbler and others of both the gray and buff variety, are grouped in the foreground, picking up grain. A farm-girl, in jacket of red and grayish-white apron, is standing near by leaning against a pile of cord-wood in the shade of trees, at the left of the picture. On the right is a cottage with its garden fence and a strip of country beyond.

Signed at the lower right, and dated 1904.

Purchased from N. E. Montross, New York, 1904.



H Reinhardt
7500

No. 144

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

KEENE VALLEY

Height, 35 inches; width, 28 inches

7500—

Henry Reinhardt Son

A WYANT of superior quality and subtle charm. While the middle distance, showing the wooded valley, mountain tops beyond, and the sky, seen through the tree trunks that reach up from the foreground to the top of the canvas, are carried about as far in the painting as was the famous artist's habit in completing a picture, parts of the foreground and of the foliage are less finished. But, taken as a whole, the canvas is distinctly unified and lacks nothing in completeness of general effect. The foreground, with a brook tumbling over its rocky bed and spreading out in a pool below, is in shadow. Beyond, all is lit up by the sun in a hazy sky.

g.
Sk. only
Very
unfinished

Signed at the lower left.

Purchased from Mrs. A. H. Wyant, widow of the artist, New York, 1902.



2900

No. 145

LOUIS PAUL DESSAR, N.A.

AMERICAN: 1867—

2900—

CHANGING PASTURE—OCTOBER

Capt. Marion McMillin

Height, 28 inches; length, 36 inches

HERE, in a clear space in the woods, a flock of sheep is seen advancing, the shepherd walking behind them, with the sun lighting up the middle part of the composition. Boulders lie in shadow in the foreground and, on the left and right, the trunks of sturdy oaks furnish notes of gray amid the masses of crimson and yellow foliage. A glimpse of sky, with notes of blue and white, gives an additional contrast. A subdued pearly quality runs through the entire color rendering, softening the strong tints of the American autumn.

Signed at the lower right, and dated 1912.

Purchased direct from the artist.



525

No. 146

GEORGE INNESS, JR., N.A.

AMERICAN: 1854—

525-

ON THE SAINTE-CROIX RIVER, CANADA

C. D. Standish

Height, 26 inches; length, 36½ inches

A LANDSCAPE with a powerful effect of sunlight, coming from the right. A broad road leads through the middle of the foreground to the river, with low hills on the shore and a mass of cloud in the middle portion of the sky receives the sunlight and glistens with a glowing yellow tint. In the roadway are a flock of sheep and a shepherd and a white house is seen near by.

Signed at the lower left.



2100

No. 147

HENRY WARD RANGER. N.A.

AMERICAN: 1858—1916

2100- BECKY COLE'S HILL

Otto Bernet Agent Height, 28 inches; length, 36 inches

A CELEBRATED Ranger landscape, with the simple motive of a hill-side near East Lyme, Conn. A stone wall runs across the hill near the top, where there are some trees, and in the right foreground is a little pool of water which reflects the blue of the sky. In the sky itself are warm tinted white and gray clouds. Restrained, forceful color and broad general effect make this a notable canvas.

Signed at the lower left, and dated '98.

Purchased from Arthur Tooth & Sons, New York, 1899.



No. 148

1500

ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

1500—

THE FOREST OF LATMOS

C. Blackman

Height, 36 inches; width, 30 inches

Two figures, a shepherd with his crook, seated at the foot of a great tree, which rises from the foreground to the top of the canvas, and a young woman, in white robes, standing before him, form the center of interest in the composition. Nearby are some sheep, lying down. Beyond is a valley filled with mist and, above, a night sky of clouds with spaces of blue where stars are twinkling. The moon is indicated near the middle of the picture.

Signed at the lower left.

Purchased direct from the artist, New York, 1906.



No. 149

600
PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

600- BLACK HEAD, MONHEGAN ISLAND

W. Macbeth
Height, 26 inches; length, 36 inches

A MARINE in very sober general tone, showing the sea in the middle portion of the picture, surrounded by high lands on shore, and great rock formations in the foreground. The sky is of dark grays with notes of subdued white, and a gleam of pale sunshine, coming from the right, illumines a part of the shore and glints on the breakers.

Signed at the lower right.

Purchased direct from the artist, New York, 1906.

No. 150

375
HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

375- THE BROOK

Mrs. C. J. Blair
Height, 35 inches; width, 24 inches

THE composition shows a stream tumbling over a succession of small rocks, from the middle distance to the immediate foreground and on either side are tall beeches, with white and black trunks, the foliage in qualified tints of crimson and yellow. The vista between discloses a group of people indicated by notes of white and red, and, beyond, a timbered valley and a distant range of hills. Overhead is a sky of blue and white. Strong notes of blue in the waters of the brook constitute a foil for the rich coloring of the rest of the landscape.

Signed at the lower right.

Purchased direct from the artist, New York, 1910.

No. 151

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

THE LAST OF SPRING

Height, 28 inches; length, 36 inches

1150
Henry Schultze

A wood interior with stone fences traversing the foreground, a stream in the middle distance and, beyond, seen through the branches of the trees, a hillside. The foliage, in the upper part of the picture, shows tints of yellow and orange, while the blue of the sky appears in the open spaces. The warm tone, characterizing the landscape in general, is accented by grays, blacks and whites.

Signed at the lower left, and dated 1909.

Purchased direct from the artist.

No. 152

PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

THE WAVE AND THE CLOUD

Height, 36 inches; width, 34 inches

L. F. Strauss

1125

1125—

L. F. Strauss

A MARINE in which surging waters are breaking in white foam in the middle of the picture. Above, a great mass of cloud is depicted, rising in the sky, its upper portion illumined by the sun. The prevailing color notes are qualified blue and green and violet grays, with accents of warm white.

Signed at the lower right.

Purchased direct from the artist, New York, 1907.

Carrington Inst
NXX
MK
3300
3300

No. 153

HORATIO WALKER, N.A.

AMERICAN: 1858—

3300— MOONRISE—A CANADIAN PASTORAL

M. Knodler Co.

Height, 28 inches; length, 38 inches

IN the center of the picture are a yoke of oxen, one white, the other red, just detached from an old-fashioned plow, and two men about to leave the field after the day's work. In a space of evening blue, in the gray sky, the disk of the moon is seen peeping over a cloud near the horizon.

Signed at the lower right, and dated 1902.

Purchased from N. E. Montross, New York, 1903.



1175-

No. 154

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

1175-

SENTINEL ROCK

G. Spencer

Height, 36 inches; width, 28 inches

GRAY rock formations on a rugged piece of land, from which the timber has been cut, fill the lower half of the canvas; in the immediate foreground some piles of cord-wood, and a sapling, which has been left standing, rises from behind the rocks in the center of the picture against a sky of gray clouds. On the left is a distant prospect of a wooded hillside. The predominating color notes are greens and yellows with accents of blackish-gray.

Signed at the lower left, and dated 1907.

Purchased direct from the artist.



1250

No. 155

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

1250— SUNSET—VENICE

G. Spencer

Height, 37½ inches; width, 35 inches

THE towers and domes of Venice are depicted in the middle distance of this composition, while the waters in the foreground reflect an evening sky with tints of greenish-yellow and gray in the upper portion, gradating into rose near the horizon where the sun has set. A sail and a buoy on the extreme right give low toned notes of red.

Signed at the lower left.

*No. 98. in Sale
N.Y.
Feb. 17, 1944*



No. 156

WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

3200—

SAND-BANK AND WILLOWS, MAGNOLIA, MASS-
SACHUSETTS ✓

A. M. White

Height, 24 inches; length, 42 inches

THE lower part of canvas is occupied by a wide stretch of sand dunes, with willows growing on the crest above. All this is in shadow, while beyond, seen through the open spaces, are a sandy beach, an arm of the sea and a headland bathed in sunlight. The figures of two children, at the extreme right, are in silhouette against this sunny exposure.

Not in the sale

No. 76: Originally purchased by Wm. Macbeth at Mrs. S. D. Warren's Sale, January, 1903. Sold to and repurchased from Mr. John Robertson, Moosic, Pa. No. 77: Purchased by Macbeth from R. C. Vose, 320 Boylston Street, Boston.

Purchased from the sale of the effects of the artist, Boston, February, 1880, Catalogue No. 43.



3000

No. 157

HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

3000—

SARANAC LAKE

Wm. Macbeth

Wm. Macbeth

Wm. Macbeth

Height, 24½ inches; length, 40 inches

THE foreground depicts the shore of the lake, with a road-way bordering the water and forest trees on a hill-side at the left. The surface of the lake occupies the middle portion of the picture; on the right and beyond are mountains with three peaks outlined against the gray sky, in which are some small spaces of blue.

Signed at the lower left, and dated 1878.

Purchased from William Macbeth, New York, March 30, 1899. Certificate from William Macbeth states this painting was painted to order in 1878 for the late Dr. Mosher of Albany, N. Y., an intimate friend of Homer Martin. Purchased from Dr. Mosher's family by Mr. James Vint of Albany, one-time quarantine officer of New York, and from the latter purchased by Mr. Macbeth. Accompanied by a letter from Mrs. Martin, widow of the artist, dated March 31, 1899, certifying the authenticity of the painting.



700

No. 158

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

700—

A BRITTANY CHURCH

Vose Gallery

Height, 32 inches; length, 45 $\frac{3}{4}$ inches

THE green sward of the churchyard, bordered by stone walls, occupies the foreground and the church itself, with two or three houses close by, raises its graceful shape in the right center of the composition. The effect is of early evening, the upper part of the church and its spires being illumined with a pinkish glow from the sinking sun. The sky of pale blue with white clouds and the moon, rising at the extreme right, complete the picture.

Signed at the lower right.

Purchased direct from the artist, New York, 1910.



R C Vose

15600

No. 159

GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

GIRL AND TURKEYS

Height, 30 inches; length, 50 inches

IN a foreground of meadows with a border of woods on the left and a hut, near the middle of the picture, is the figure of a girl whose arms are extended in a gesture of gently driving a flock of turkeys. Above is a sky of gray clouds. This well-known work exhibits the characteristic handling of the celebrated American artist as well as his distinctive qualities of color.

Signed at the lower left. On back: "Copyright, 1884, by the Estate of the late George Fuller, Boston."

Purchased from William Macbeth, New York, April 2, 1904, who purchased the painting from Williams & Everett, Boston, as agents of the owner, a Mr. Jewett of Brookline, Mass.

Illustrated in the Memorial Volume of Mr. Fuller's work, and listed as being painted in 1884, the year the artist died.

15,600-

Vose Gallery

18

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asxxx



No. 160

2050
PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

2150— AN AISLE OF THE SEA

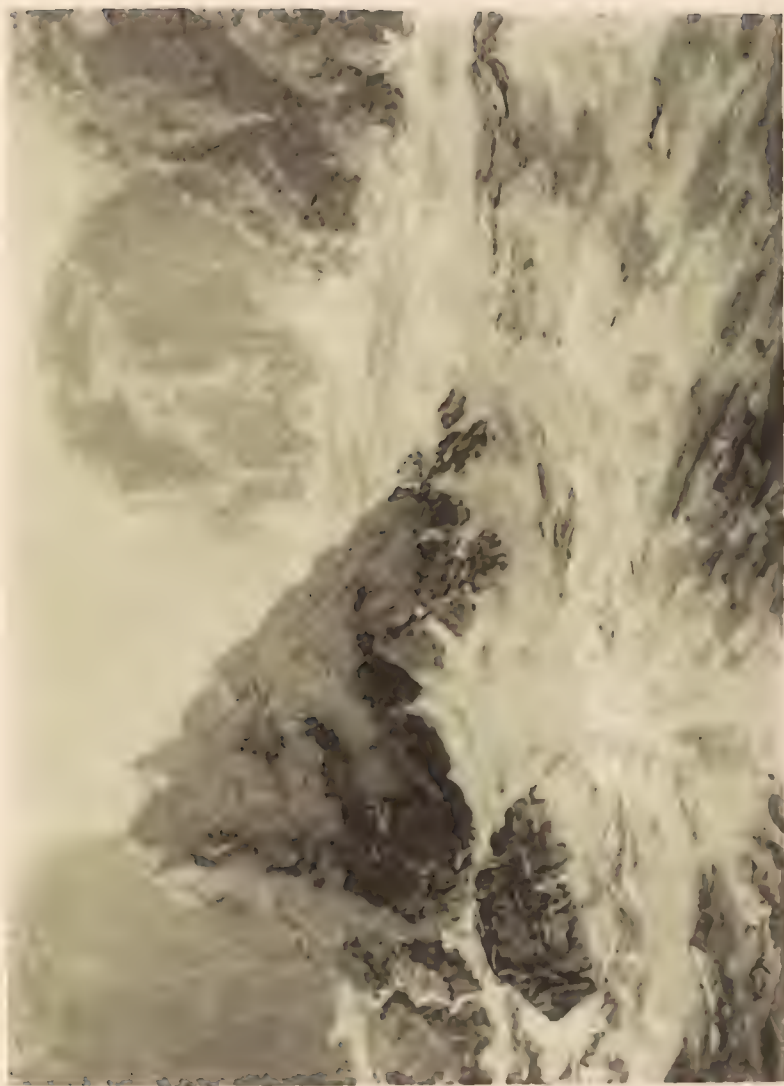
Mrs. F. C. Brown

Height, 36 inches; length, 48 inches

GREAT masses of jagged rocks, standing up on the right and left of this composition, form a sort of passage-way through which the waters of the ocean are seen rushing tumultuously, while spray is thrown up against the rocks and the surf boils in the foreground. Sunlight falls from the left, emphasizing the color in the central portion of the picture, and the heavy shadows of the foreground contain reflected light as well as a glint of sunshine.

Signed at the lower left, and dated 1910.

Purchased direct from the artist, New York, 1912.



No. 161

ARTHUR B. DAVIES

AMERICAN: 1862—

2150
6525-
Wm. Macbeth
A LAKE IN THE SIERRAS

Height, 18 inches; length, 40 inches

THE lake, which gives the picture its title, is seen lying deep down amid the mountain slopes, the view of it obscured considerably by the trunks of giant trees which rise from the foreground and by masses of foliage. These frame in, in the middle of the composition, a view of the mountain ranges with distant, lofty peaks and a sky with clouds illumined by a sinking sun.

9
Signed at the lower left.

Macbeth
1525
775
775-
H. Schuetts
Purchased from William Macbeth, New York, 1907.

No. 162

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

SEPTEMBER GALE: NOANK HARBOR

Height, 28 inches; length, 36 inches

IN the foreground at the right and on a headland jutting out in the sea are the buildings of the town; in the waters near the shore are anchored, or tied, a number of small sailboats. The waters extend beyond to the horizon and above is a stormy sky with black, lowering clouds in the upper portion. Some color notes of red and accents of white in the buildings relieve the sombre general tone of the picture.

Signed at the lower left, and dated 1904.

Purchased direct from the artist, New York, 1905.

No. 163

HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

LOVE AMONG THE RUINS

Height, 35 inches; length, 46 inches

THE composition shows in the middle portion *pièces d'eau*, one above the other, and on either side groups of men and women in brilliant costumes seated on the grass, or gathered about a temple, which appears on the right amid tall trees in rich red autumn foliage. On the left are two or three other trees, and in the vista beyond appear the forms of hills and belts of forest—all similarly tinged with the reddish glow. Above is an evening sky of warm yellow blue, broken with masses of pink gray clouds.

Signed at the lower right.

Purchased direct from the artist, New York, 1907.

No. 164

ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

MOUNTAIN SHOWERS

Height, 30 inches; length, 45 inches

THE lower part of the picture is occupied by a great hillock, over the brow of which, on the left, appears a range of mountains. Hanging over the valley is a horizontal cloud with rain descending from it into the valley below. The sky toward the right of the picture shows broken clouds with a space of blue.

Signed at the lower right, and dated 1906.

Purchased direct from the artist, New York, 1907.

550

~~775~~

550—

G. C. Prendergast

No. 106 in
Sale New York
Feb. 17, 1944

~~550~~

575 575—

Henry Reinhardt

7250

No. 165

JULIAN RIX

AMERICAN: 1851—1903

SUNNY AFTERNOON, POMPTON VALLEY

1250-

Dr. F. Whiting

Height, 30 inches; length, 40 inches

LEVEL meadows and pasture lands, with a small stream in the left foreground; on the right, a fine oak in brown autumn foliage and other trees beyond. Above the low horizon is a high sky of blue with masses of clouds tinged by the sunlight. Part of the foreground is in shadow, and other shadows are so placed in the picture as to make effective the masses of foliage of the oak tree shining in the sun.

Signed at the lower right, and dated 1899.

Purchased direct from the artist, New York, 1899.





No. 166

BEN FOSTER, N.A.

AMERICAN: 1852—

650
A MEMORY

Height, 36 inches; length, 42 inches

650—
Dr. F. Whitney
THROUGH a ravine in the foreground runs a stream with quiet waters; at the left a forest on a hill-side. In the upper part of the picture an evening sky is seen through the foliage, and its rosy tints are reflected in the water.

Signed at the lower left.

Purchased direct from the artist, New York, 1902.

LIST OF ARTISTS REPRESENTED
AND THEIR WORKS

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BEAL, REYNOLDS, <i>N.A.</i>	
Off New London	54
BLAKELOCK, RALPH ALBERT, <i>N.A.</i>	
Summer—Catskills	4
Indian Hunter	84
The Wayfarers	85
Early Evening	113
BRUSH, GEORGE DE FOREST, <i>N.A.</i>	
Boy with a Green Cap	92
Girl's Head	99
BUCKLIN, W. S.	
Early Spring Morning	67
BUNCE, WILLIAM GEDNEY, <i>N.A.</i>	
Venice—Moonlight	118
Sunset—Venice	155
CHAPMAN, CARLTON T., <i>N.A.</i>	
The Lighthouse	13
CHASE, WILLIAM MERRITT, <i>N.A.</i>	
Near Bay Ridge	105
CHURCH, FREDERICK S., <i>N.A.</i>	
Spring Song	31
A Surf Phantom	38

	CATALOGUE NUMBER
COLMAN, SAMUEL, <i>N.A.</i>	
Saw Mill River	59
COMAN, CHARLOTTE BUELL, <i>A.N.A.</i>	
In the Fall of the Year	41
CRANE, BRUCE, <i>N.A.</i>	
Evening	7
CURRAN, CHARLES COURTNEY, <i>N.A.</i>	
Girl with Violin	49
DAINGERFIELD, ELLIOTT, <i>N.A.</i>	
The Drama of the Mountain Tops	60
Sunset—Mists and Shadows	77
Dead Trees	79
The Forest of Latmos	148
Mountain Showers	164
DAVIES, ARTHUR B.	
A Lake in the Sierras	161
DAVIS, CHARLES HAROLD, <i>N.A.</i>	
Sunset on the Moor	16
Summer Clouds	43
The Awakening of Spring	140
DEARTH, HENRY GOLDEN, <i>N.A.</i>	
Passing of the Wave	10
Gray Weather	19
Brittany Coast	32
Anemone Pool	42
Through the Beeches	68
The Emerald Pool	101

	CATALOGUE NUMBER
DEARTH, HENRY GOLDEN— <i>Continued</i>	
The Three-master	111
A Gray Day, Boulogne-sur-Mer	120
Love among the Ruins	163
The Brook	150
A Brittany Church	158
DESSAR, LOUIS PAUL, N.A.	
Nocturne—Moonrise with Sheep	65
The Return—Evening	71
Moonlight	122
Hauling the Winter's Wood	139
Changing Pasture—October	145
DOUGHERTY, PAUL, N.A.	
The Incoming Tide	70
Easterly Storm—Boar's Head	74
Mid-Island Gorge	75
Cornwall Rocks	82
Evening after the Rain	127
Gold and Gloom	134
Black Head, Monhegan Island	149
The Wave and the Cloud	152
An Aisle of the Sea	160
EAKINS, THOMAS, N.A.	
Professionals at Rehearsal	9
FOOTE, WILL HOWE, A.N.A.	
The Old Bridge	53
FOSTER, BEN, N.A.	
A Murky Evening	81
A Memory	166

	CATALOGUE NUMBER
FULLER, GEORGE, <i>A.N.A.</i>	
Shearing the Donkey	93
Ideal Head	125
Girl and Turkeys	159
GIFFORD, R. SWAIN, <i>N.A.</i>	
Solitude	17
HASSAM, CHILDE, <i>N.A.</i>	
Messenger Boy	5
Across the Park	11
On the Avenue in Winter	40
HAWTHORNE, CHARLES WEBSTER, <i>N.A.</i>	
Along the River	15
The Grand Canal—Venice	33
HITCHCOCK, GEORGE, <i>A.N.A.</i>	
Windmill and Geese	36
The Dunes, Holland	72
HOMER, WINSLOW, <i>N.A.</i>	
A Wreck near Gloucester	102
Perils of the Sea	115
Sailing Out of Gloucester Harbor	117
The Turkey Buzzard	129
A Voice from the Cliffs	133
HOWE, WILLIAM HENRY, <i>N.A.</i>	
On the Marshes—Holland	35
Young Vagabonds	52
HUNT, WILLIAM MORRIS	
Head of a Spanish Girl	25
Old Mexico	47
Sand-bank and Willows, Magnolia, Massachusetts	156

	CATALOGUE NUMBER
INNESS, GEORGE, <i>N.A.</i>	
Leeds, New York	90
Near Montclair	128
Returning from Pasture—Milton	135
One the Sainte-Croix River, Canada	146
INNESS, GEORGE, JR., <i>N.A.</i>	
In the Cool of the Evening	44
JONES, HUGH BOLTON, <i>N.A.</i>	
Near Orange, New Jersey	55
KOST, FREDERICK W., <i>N.A.</i>	
The Driftwood Gatherer	63
LA FARGE, JOHN, <i>N.A.</i>	
Bridle Path—Tahiti	116
LOEB, LOUIS, <i>N.A.</i>	
Byblis	6
MARTIN, HOMER D., <i>N.A.</i>	
Low Tide—Honfleur	20
Lighthouse—Honfleur	86
Ruby Strong—Normandy	95
Moonlit Pond—Honfleur	96
The Dunes	100
Indian Summer	107
Autumn on the Susquehanna	123
Saranac Lake	157
MINOR, ROBERT C., <i>N.A.</i>	
Early Autumn	108

	CATALOGUE NUMBER
MORAN, THOMAS, <i>N.A.</i>	
A Venetian Fiesta	50
The Mountain of Loadstone (<i>Arabian Nights</i>)	57
In the Teton Range—Idaho	64
MOSLER, HENRY	
Good-Night	1
MURPHY, J. FRANCIS, <i>N.A.</i>	
Early Autumn	8
The Woods	87
Sunset	88
The River	91
October Afternoon	98
Changing Maples	104
Springtime in the Catskills	112
Approach to the Old Farm	119
Afterglow—October	137
OCHTMAN, LEONARD, <i>N.A.</i>	
Autumn Twilight	80
PARRISH, STEPHEN	
Market-Place, Yvetôt, Normandy	3
PARTON, ARTHUR, <i>N.A.</i>	
The Passing Shower	61
PAULI, RICHARD	
A Gray Day	22
PETERS, CHARLES ROLLO	
San Juan Mission	78
POTTHAST, EDWARD H., <i>N.A.</i>	
Off the Grand Banks	58
The Village Carpenter	62

	CATALOGUE NUMBER
RANGER, HENRY WARD, <i>N.A.</i>	
Spring—East Lyme	45
Valley of the Somme	51
Cloud and Sea—Porto Rico	66
Peaceful Moonlight Reigns	69
A Classic—Mason's Island	76
Golden Evening: Noank Harbor	130
Clearing Fires	138
Cloud and Sunshine: Near an Old Quarry, New England	141
Becky Cole's Hill	147
The Last of Spring	151
Sentinel Rock	154
September Gale: Noank Harbor	162
REHN, FRANK KNOX MORTON, <i>N.A.</i>	
In Mid-Ocean	26
Marine	39
RIX, JULIAN	
The Quarry	23
Singac Meadows	34
Edge of the Wood	48
Northern Lake, New Brunswick, Canada	131
Sunny Afternoon, Pompton Valley	165
ROBINSON, THEODORE	
The Thatched Cottage	103
'Twachtman's House	114
Gathering Plums	121
RYDER, ALBERT PINKHAM, <i>N.A.</i>	
Twilight	89

	CATALOGUE NUMBER
SARTAIN, WILLIAM, <i>A.N.A.</i>	
Italienne	24
Arab Camp—Outside the Walls	37
The Cloud	46
An Arab School in Algiers	56
SCHOFIELD, WALTER ELMER, <i>N.A.</i>	
A Breezy Day, Early Autumn	73
SMILLIE, GEORGE HENRY, <i>N.A.</i>	
At East Gloucester	30
SNELL, HENRY BAYLEY, <i>N.A.</i>	
Twilight at Sea	83
TRYON, DWIGHT WILLIAM, <i>N.A.</i>	
Moonrise—October	94
Across the Fields—November	126
TWACHTMAN, JOHN HENRY	
The Frozen Brook	132
Rapids in the Yellowstone	142
WALKER, HORATIO, <i>N.A.</i>	
The End of the Day	12
Girl Feeding Turkeys	143
Moonrise—A Canadian Pastoral	153
WHITTREDGE, WORTHINGTON, <i>N.A.</i>	
A Village by the Sea	29
WIGGINS, CARLETON, <i>N.A.</i>	
The Storm	14

CATALOGUE
NUMBER

WILLIAMS, FREDERICK BALLARD, N.A.

The Quiet Hour	2
Valley of the Passaic	28
Halcyon Days	110

WYANT, ALEXANDER H., N.A.

A Gray Day	18
Killarney	21
County Kerry, Ireland	27
Evening—Early Autumn	97
The Old Sand Road	106
A Brook in the Catskills	109
Nightfall	124
The Dawn	136
Kcene Valley	144

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